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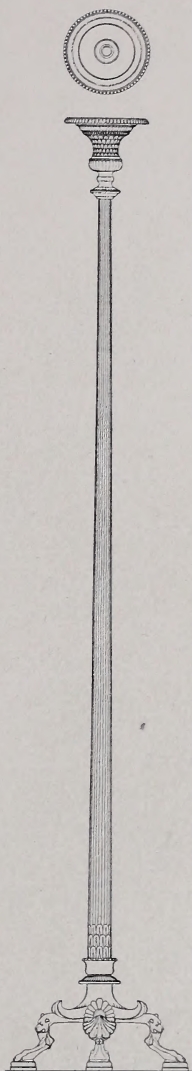












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*In the* GALLERY *of the* BOSTON ART CLUB  
DARTMOUTH *cor.* NEWBURY STREET  
FROM MAY 5<sup>TH</sup> TO 19<sup>TH</sup> INCLUSIVE

## ACKNOWLEDGMENTS

THE BOSTON ARCHITECTURAL CLUB takes pleasure in acknowledging its indebtedness for valuable assistance :

To those engaged in the practice of architecture and the allied arts for their kindness in loaning their works for this Exhibition.

To the officers and members of the Boston Art Club for the use of their excellent Gallery, and to Mr. William R. Emerson for his cover design.

To the advertisers, the officers and members of the Boston Architectural Club express thanks for their co-operation in publishing this Catalogue.

A number of these books are for sale, and will be forwarded, postpaid, upon receipt of seventy cents.

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DECORATIVE SKETCH BY GEORGE H. HALLOWELL.





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## MODERN ARCHITECTURAL TENDENCIES

SOME years have passed since the Architectural Club has given an exhibition, and the steady advance in the general character of design has become more marked; what, however, seems an even more important advance, in its bearing on the future of architecture, is the advance in the estimation in which the profession is held. Architecture is not only beginning to be recognized as a profession, differing, not merely in form, but in essentials from the occupation of a builder, but also it is in some quarters acknowledged to be a fine art. It is true that I recently saw in a supposedly authoritative text-book that architecture was the lowest of the fine arts, yet it is something to have even this modest rank assigned to it.

As a rule exhibitions of architecture are of infinite more interest and certainly are much more useful to the architect than to any one else; but as the position of architecture becomes more clearly defined, people take more interest in it, and in keeping up the quality of our exhibitions and in aiming to show only what is best, we are doing somewhat to spread a knowledge of what good architecture is. Still for a long time, and perhaps always, the chief way to influence the public is through the executed work and not through presentments of it, however interesting as exhibitions of draughtsmanship or photography.

The chief object of exhibitions must always be the elevation of the standard among the architects themselves, and giving them an opportunity of seeing more of each other's work than they can hope to see executed. Such interchange of thought is always helpful. Then, in drawings one often sees what has been missed in executed work. The designer has perhaps come nearer to his ideal in his sketch than circumstances "over which he has no control" have permitted in execution. Working drawings, details, cartoons for carving, or color schemes, models, all these too are interesting and instructive. But they miss their chief use, their chief aim and object if they do not foster and encourage a spirit of mutual unselfishness, which shall make every man in the profession anxious to help his fellow. Thus only can the general standard be maintained, thus only can the profession be advanced and its position in the community be assured.

In Federal affairs, both the Tarsney act and the appointment of the Park Commission for the District of Columbia are steps looking toward the recognition of the profession. The American Institute of Architects, realizing that to merit such recognition a high standard is essential in its body, both for membership and fellows, has materially raised its requirements. In the future a severe examination will be necessary

for all candidates for admission, and the degree of "fellow" will be accorded only to those who have attained marked distinction. The state of Illinois has recognized the professional status of the architect, and requires evidence of professional ability before it admits a man to the practice of architecture.

All these things are signs of the times and the most hopeful signs. The architects are everywhere appreciating the dignity and importance of their profession; with that appreciation is coming a sense of the responsibility which devolves on one who attempts a profession so complicated and so difficult. Probably no one except an architect realizes how much the actual products of the architect's office are the result of compromise, and how very, very rare it is that one is quite free and can work unhampered. Indeed, one is never quite free, for if material things are without let or hindrance, the immaterial, the ideal, refuse to be expressed in material forms.

Exhibitions then may aid very largely in establishing between architects that sympathy which is the best basis for professional brotherhood; and a united and sympathetic body of men working in harmony towards a high ideal will be sure in the end to command the respect and confidence of the community in which they work.

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Milton Road, Brookline

220 Devonshire Street

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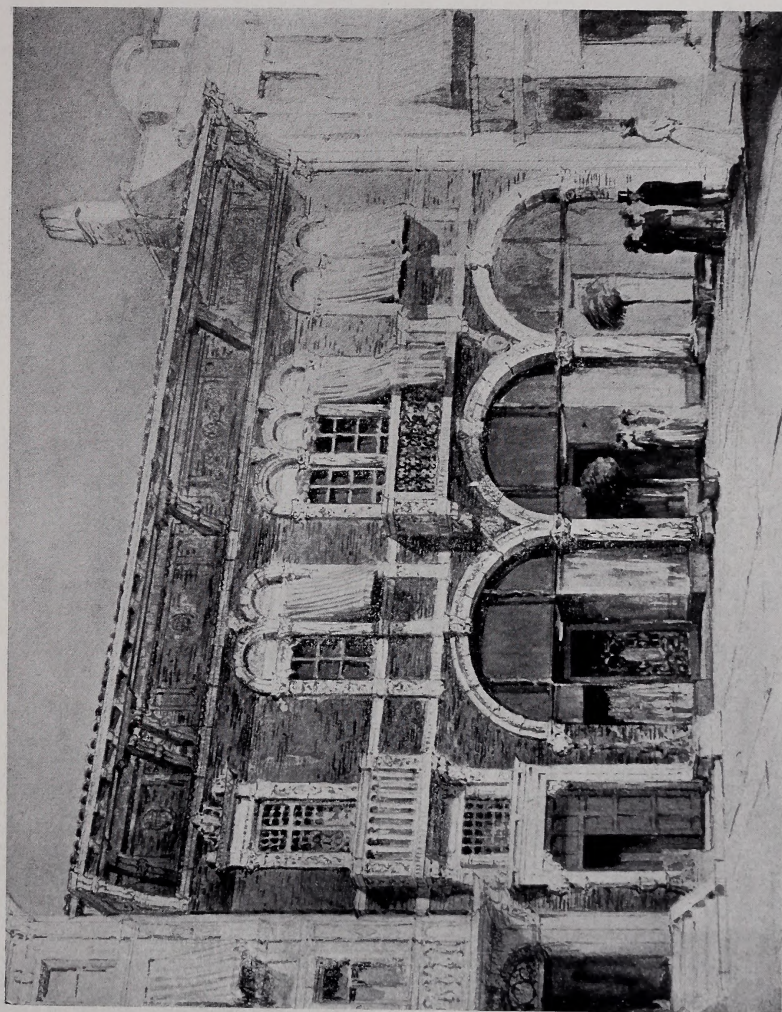
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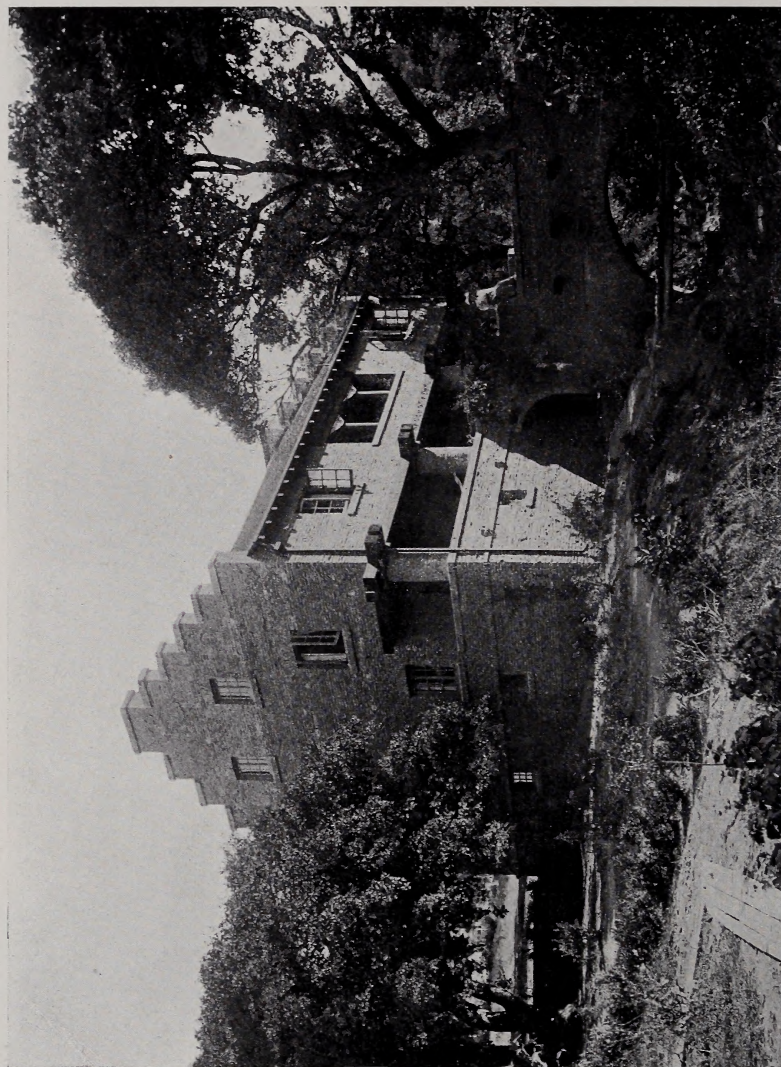






A STORE FRONT.  
Wm. C. Rantoul, Architect.



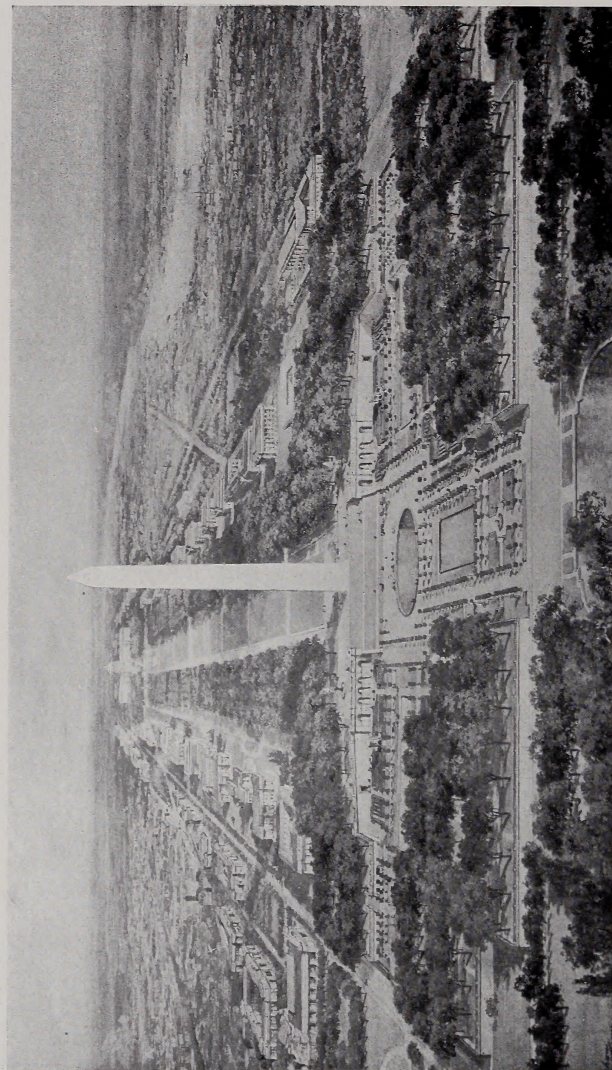


HOUSE AT BERKELEY, CALIFORNIA, FOR MRS. MOODY.  
The late A. C. Schweinfurth, Architect, San Francisco, Cal.





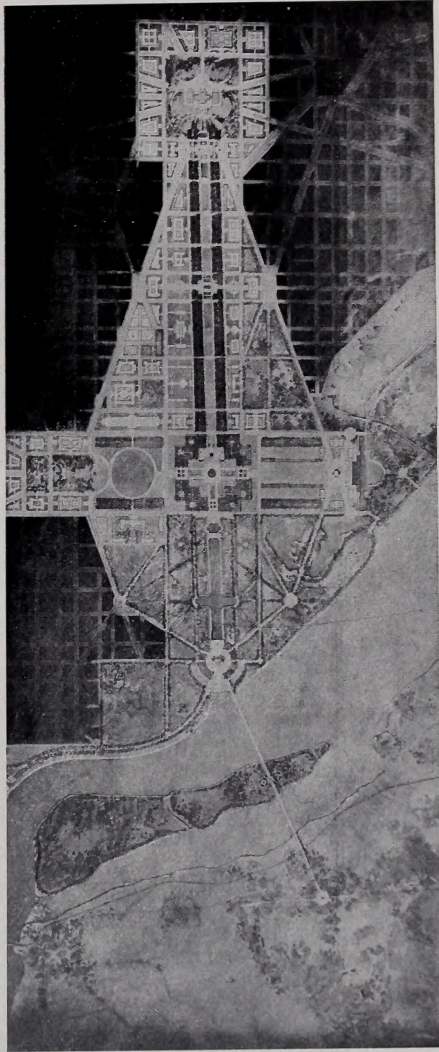
CARTOON OF STAINED GLASS.  
By Edwin Ford and Frederick Brooks.



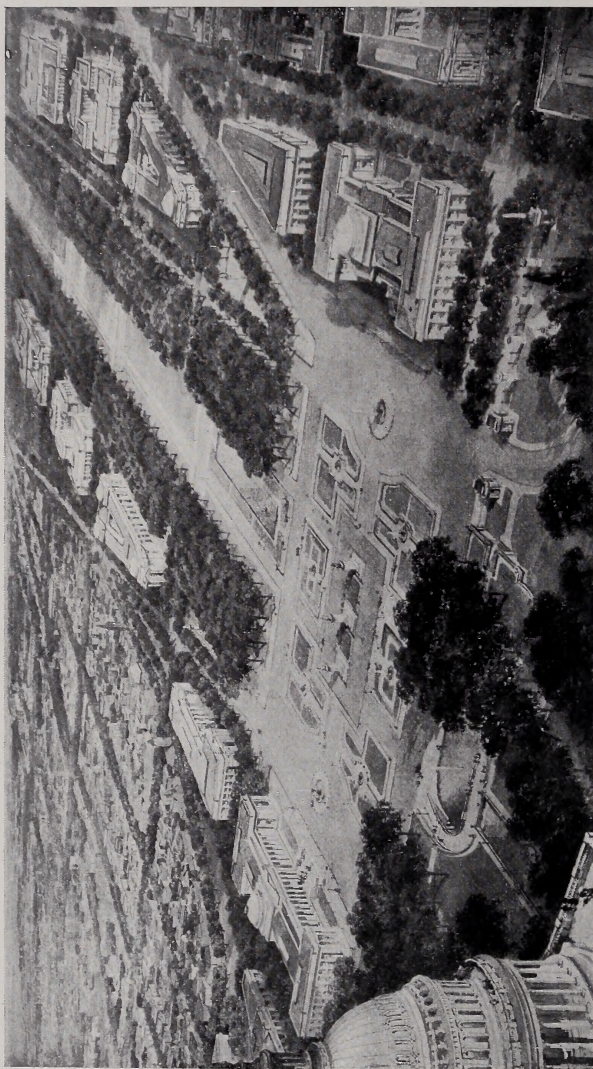
VIEW LOOKING DIRECTLY EAST FROM THE SITE OF THE PROPOSED LINCOLN MEMORIAL,  
WASHINGTON, D. C.

Commission on the Improvement of the Park System of the District of Columbia,  
D. H. Burnham, Fred'k Law Olmstead, Jr., Charles F. McKim, Augustus St. Gaudens,





PLAN OF THE DEVELOPMENT OF THE MALL, WASHINGTON, D. C.  
Commission on the Improvement of the Park System of the District of Columbia,  
D. H. Burnham, Fred'k Law Olmstead, Jr., Charles F. McKim, Augustus St. Gaudens.



BIRD'S EYE VIEW OF PROPOSED PLAN OF UNION SQUARE IMMEDIATELY AT THE WEST OF THE  
CAPITOL GROUNDS, WASHINGTON, D. C.

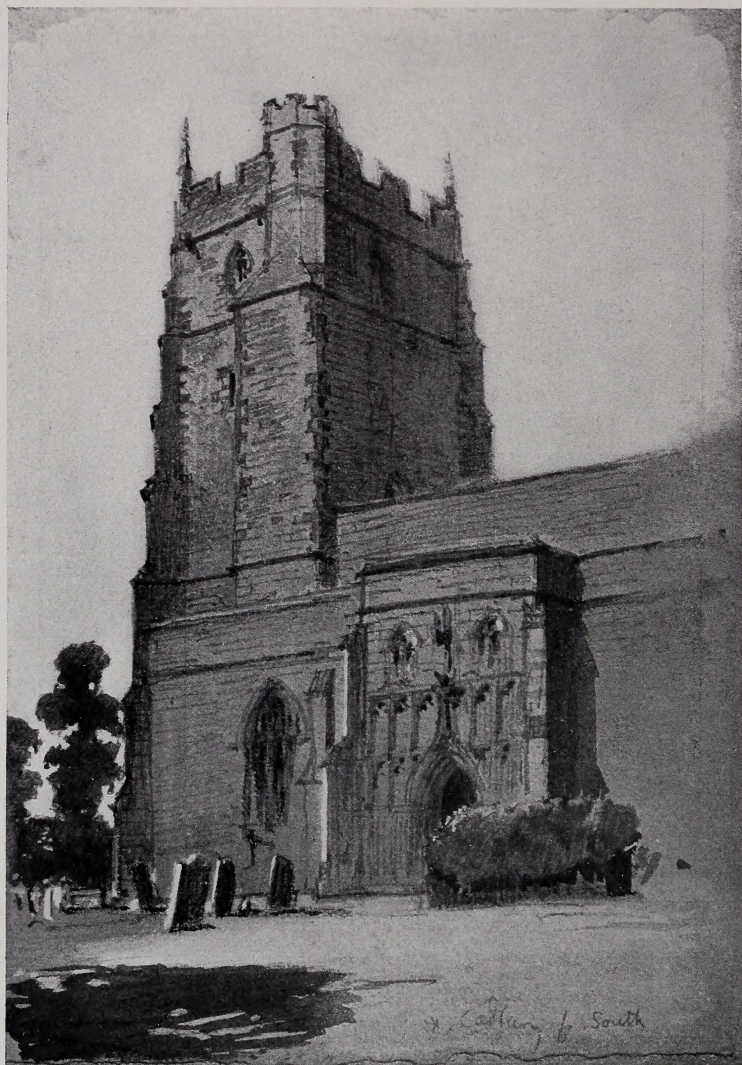
Commission on the Improvement of the Park System of the District of Columbia,  
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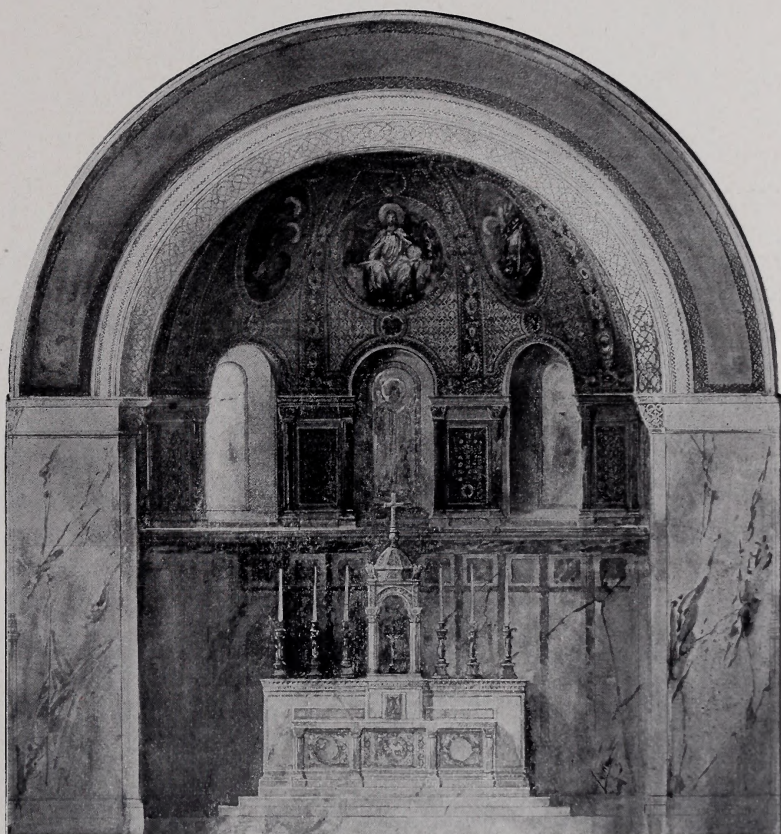




NORTH CADBURY FROM SOUTH.

Sketch by R. Clipston Sturgis.

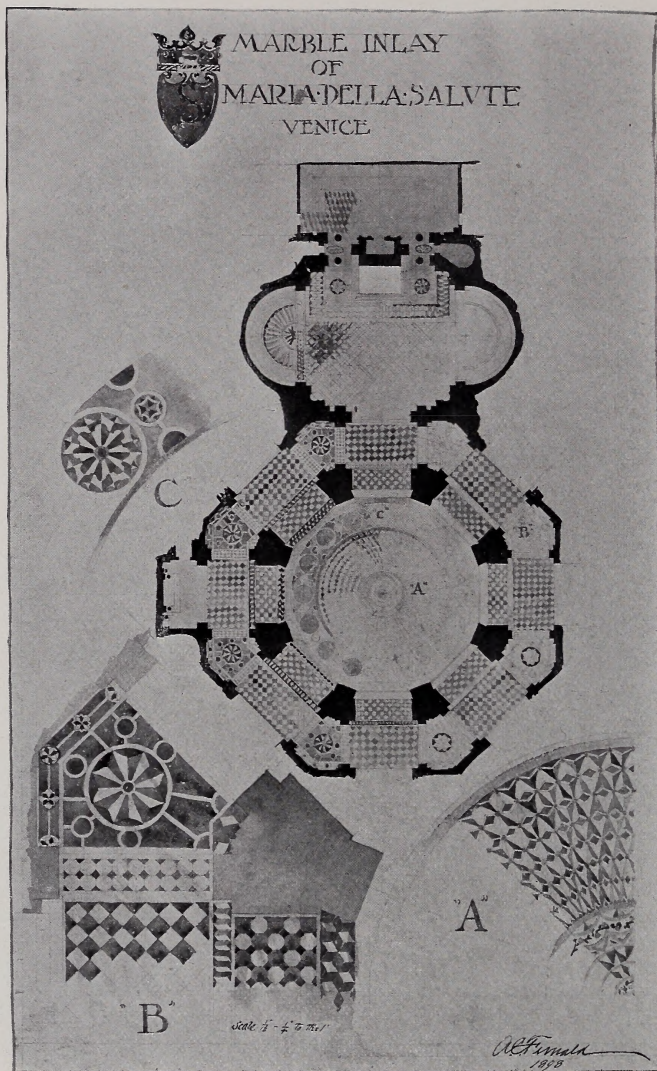




APSE OF ST. JOHN'S SEMINARY CHAPEL, BRIGHTON, MASS.

Maginnis, Walsh & Sullivan, Architects.  
Decorative Scheme by Alexander S. Locke.



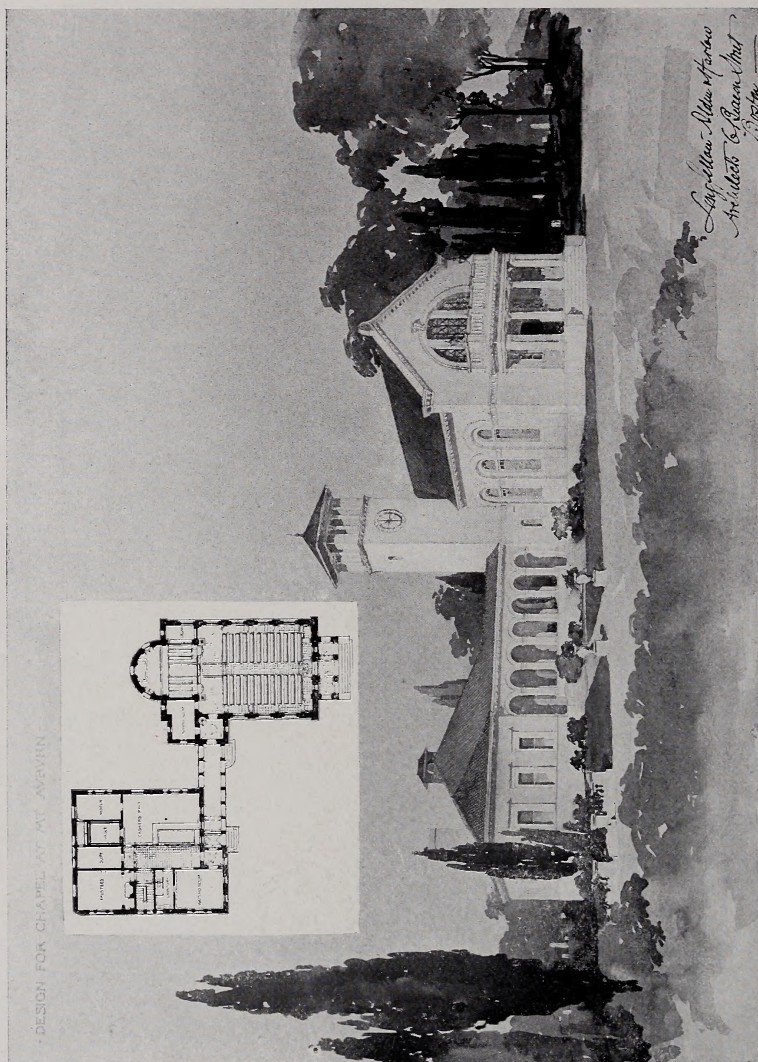


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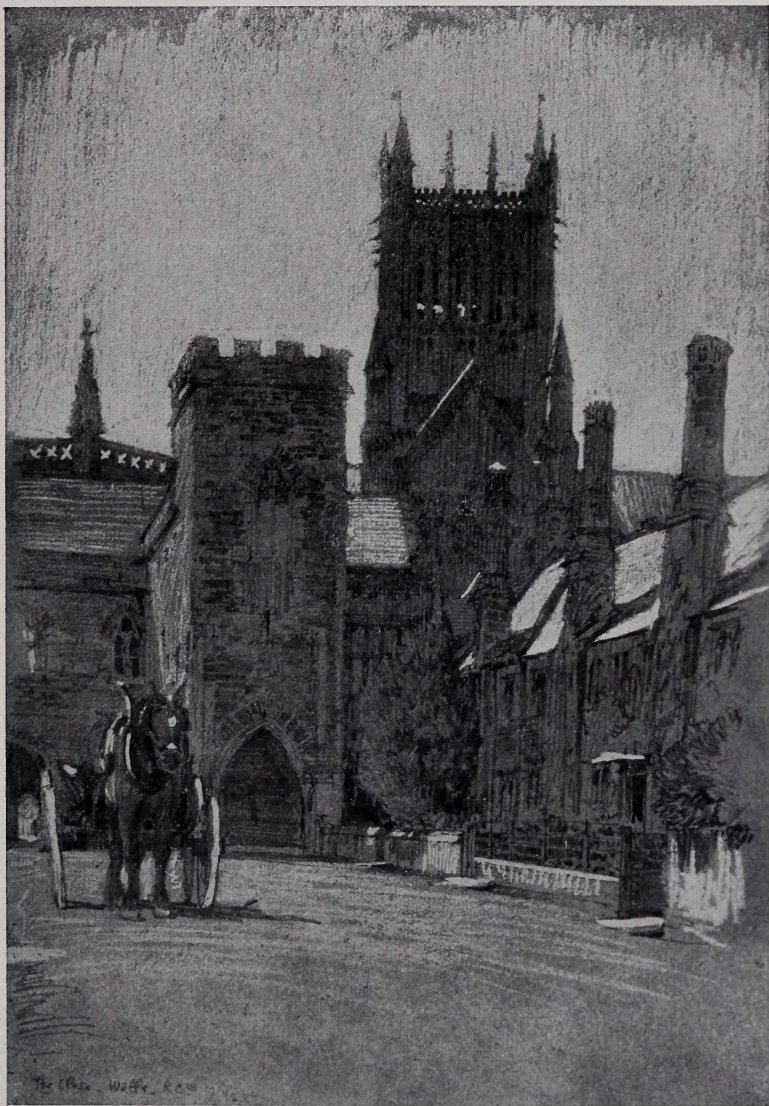


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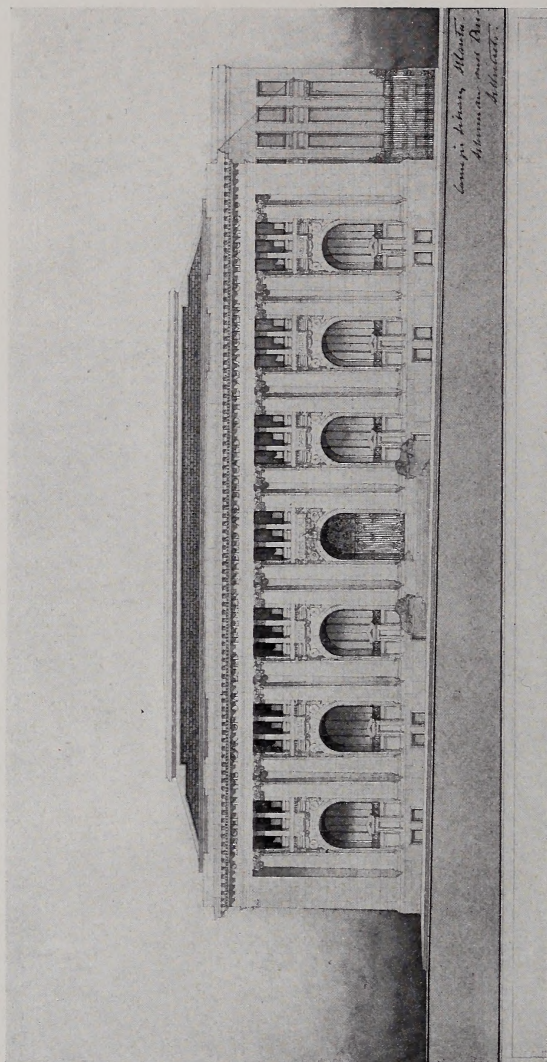


DESIGN FOR CHAPEL AT MOUNT AUBURN.  
Longfellow, Alden & Harlow, Architects,





THE CLOSE, WELLS, ENGLAND.  
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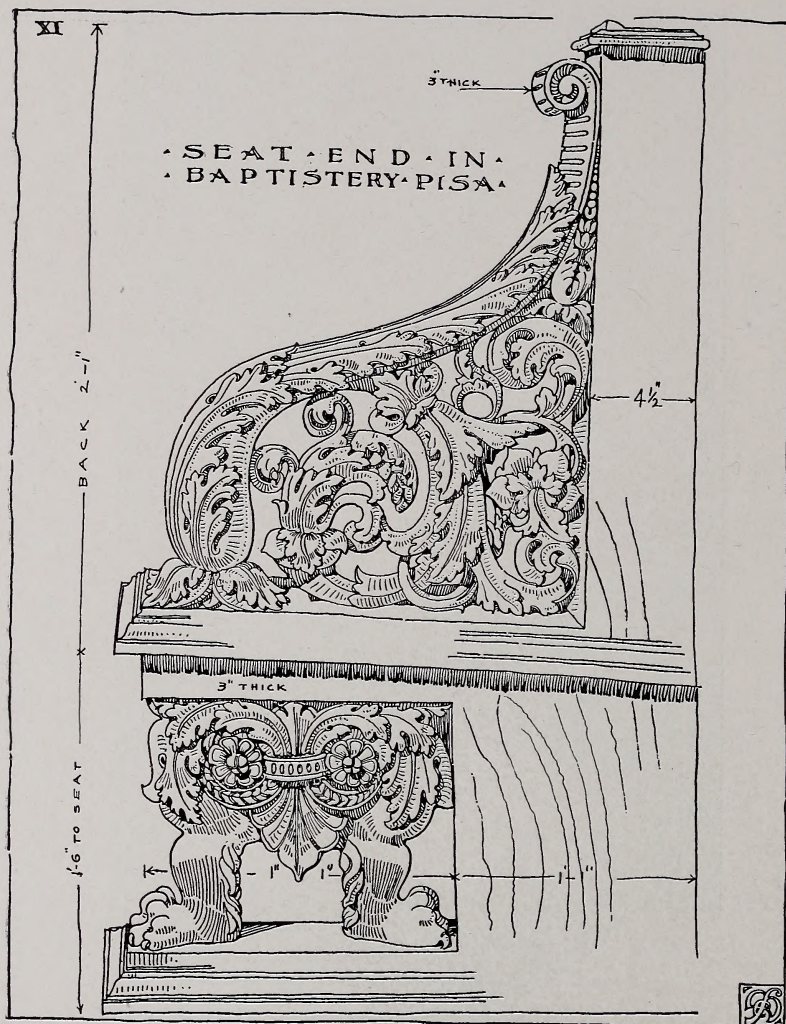


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 Ackerman & Ross, Architects.





ORNAMENT ON CENTRAL PIERS, CAMBRIDGE BRIDGE, BETWEEN BOSTON AND CAMBRIDGE.  
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SEAT END IN BAPTISTERY, PISA, BY EDWARD F. MAHER,  
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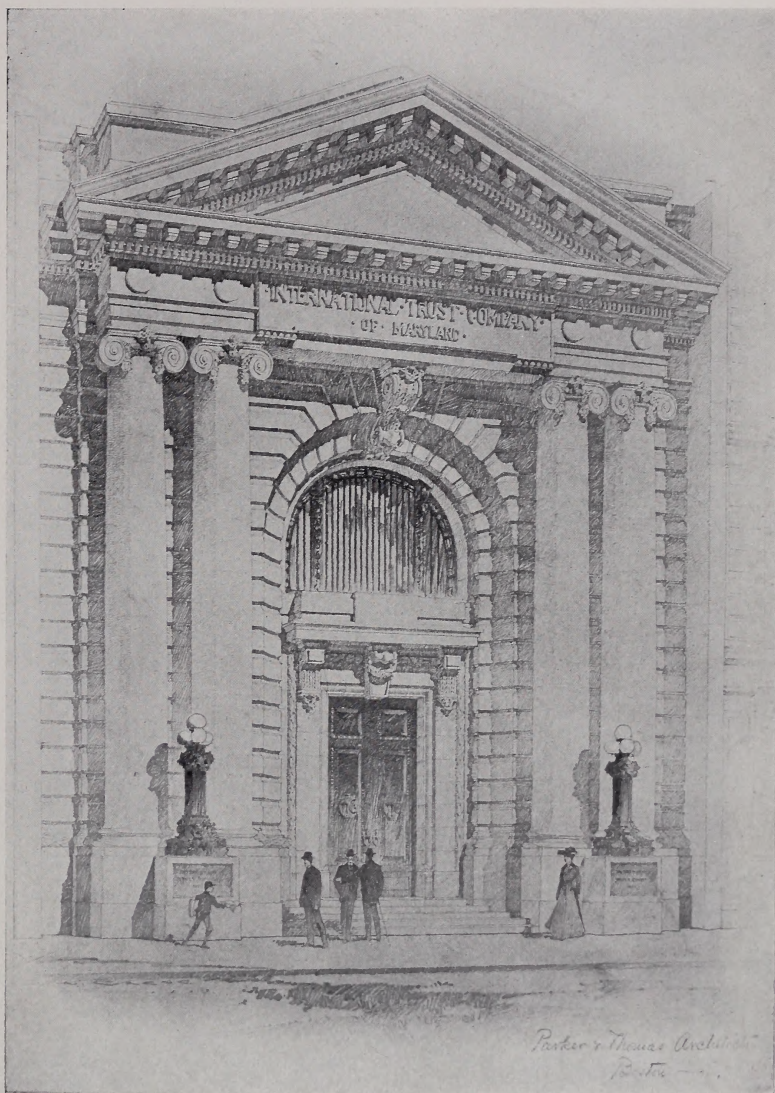






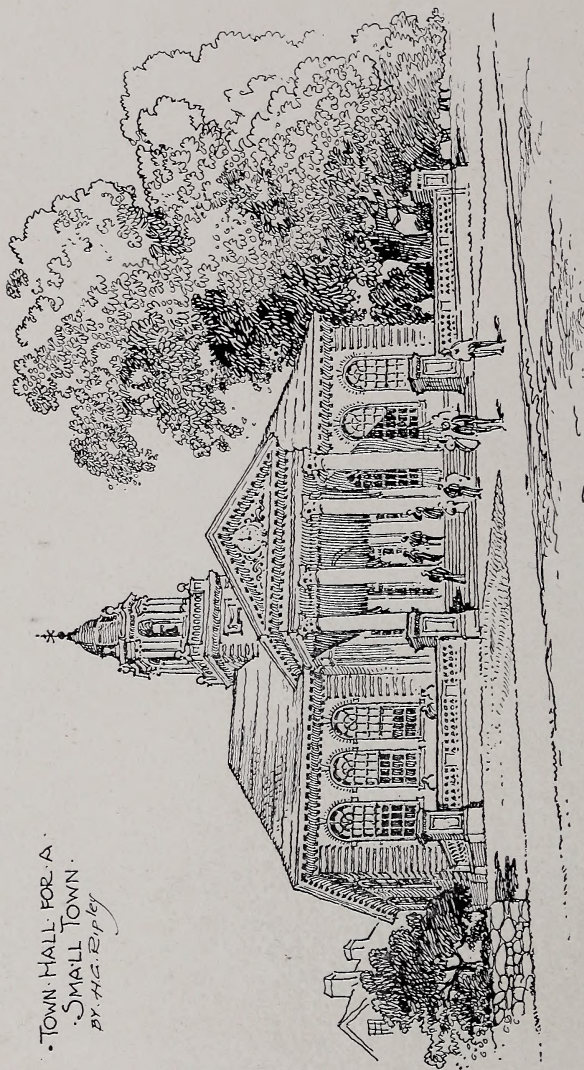
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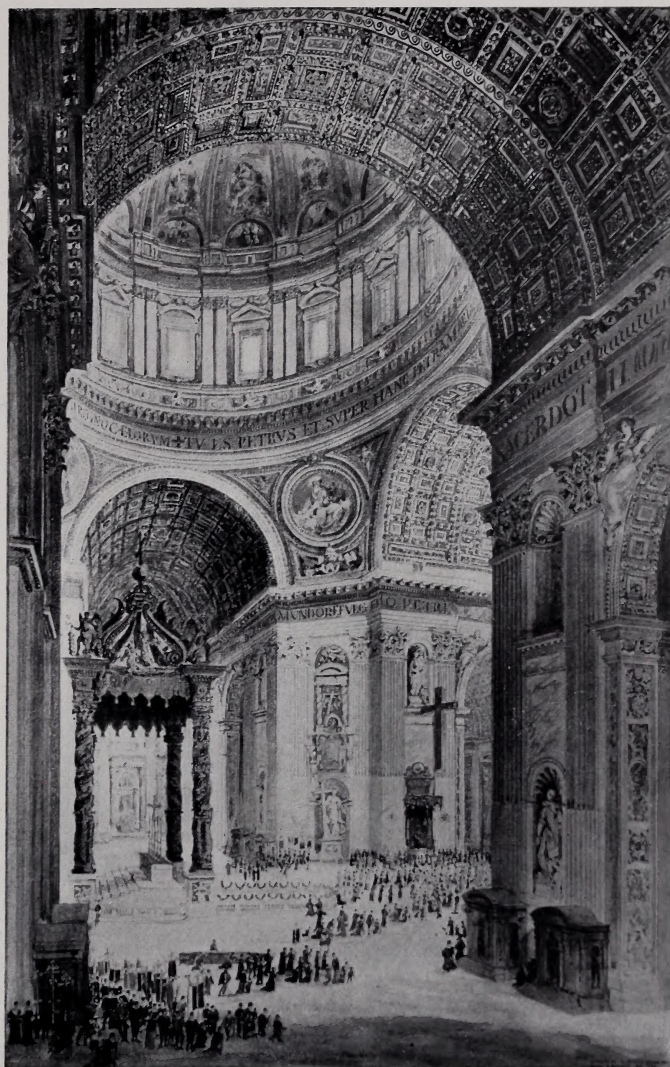
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Parker & Thomas, Architects.

TOWN HALL FOR A  
 SMALL TOWN.  
*BY H. G. RIPLEY*



DESIGN FOR A TOWN HALL.  
 H. G. Ripley, Architect.

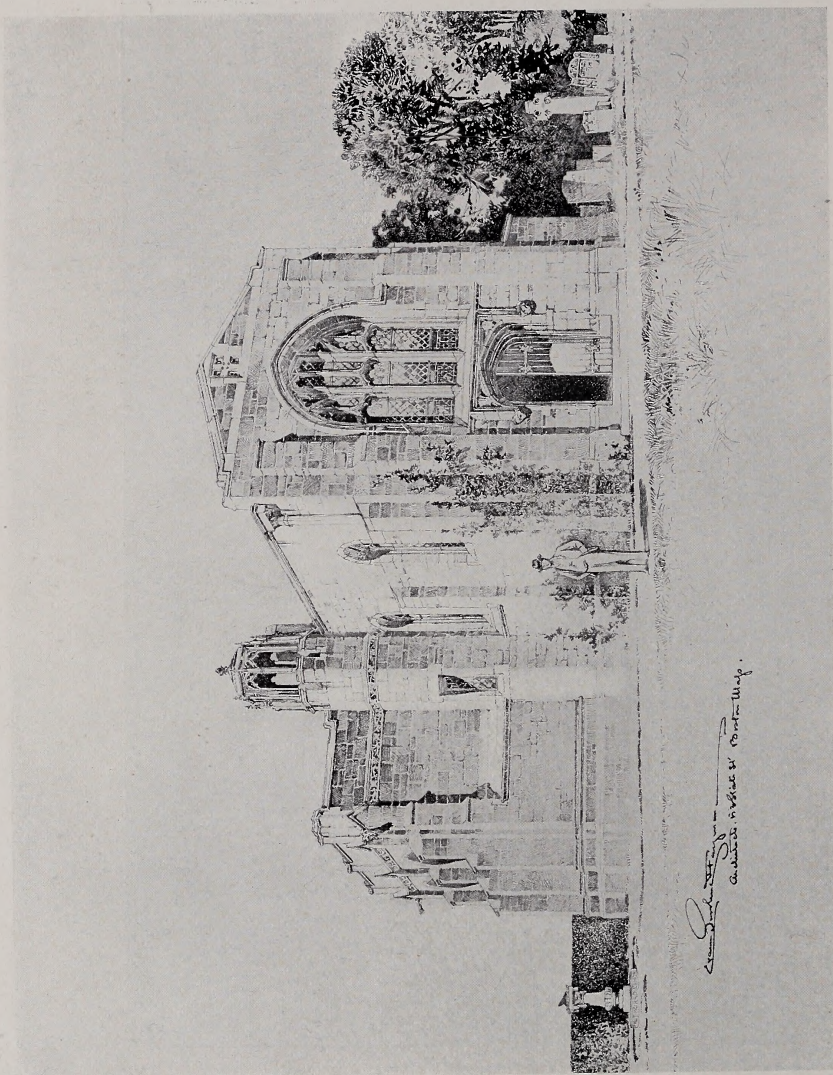




INTERIOR OF ST. PETER'S, ROME.

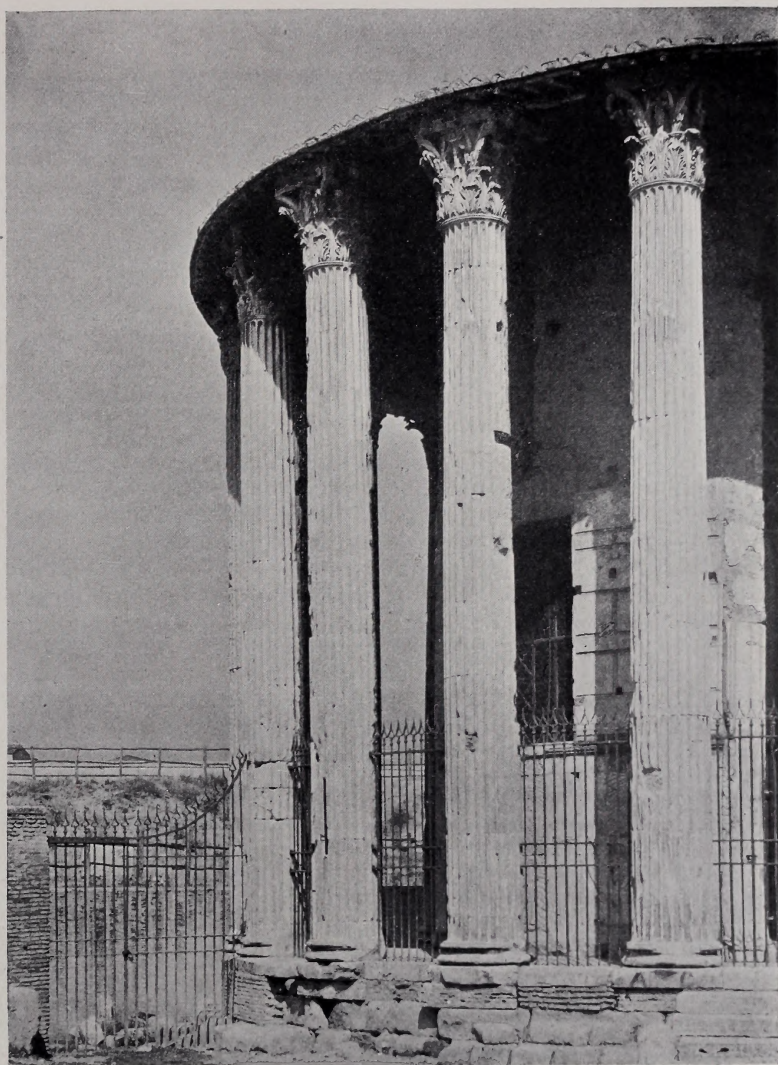
Drawn by H. B. Pennell.





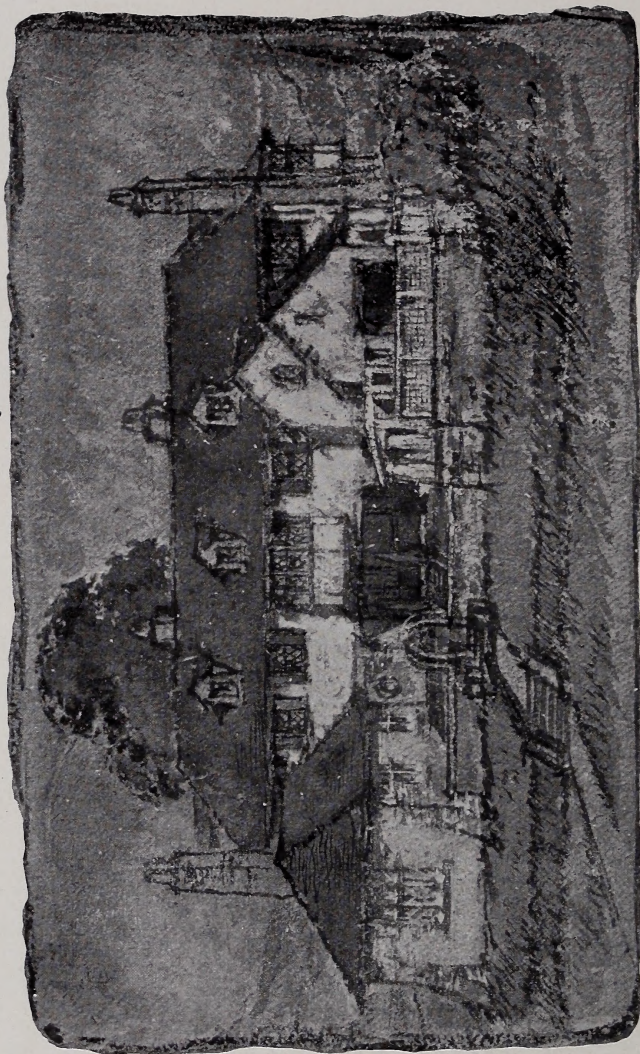
A MORTUARY CHAPEL.  
Cram, Goodhue & Ferguson, Architects.





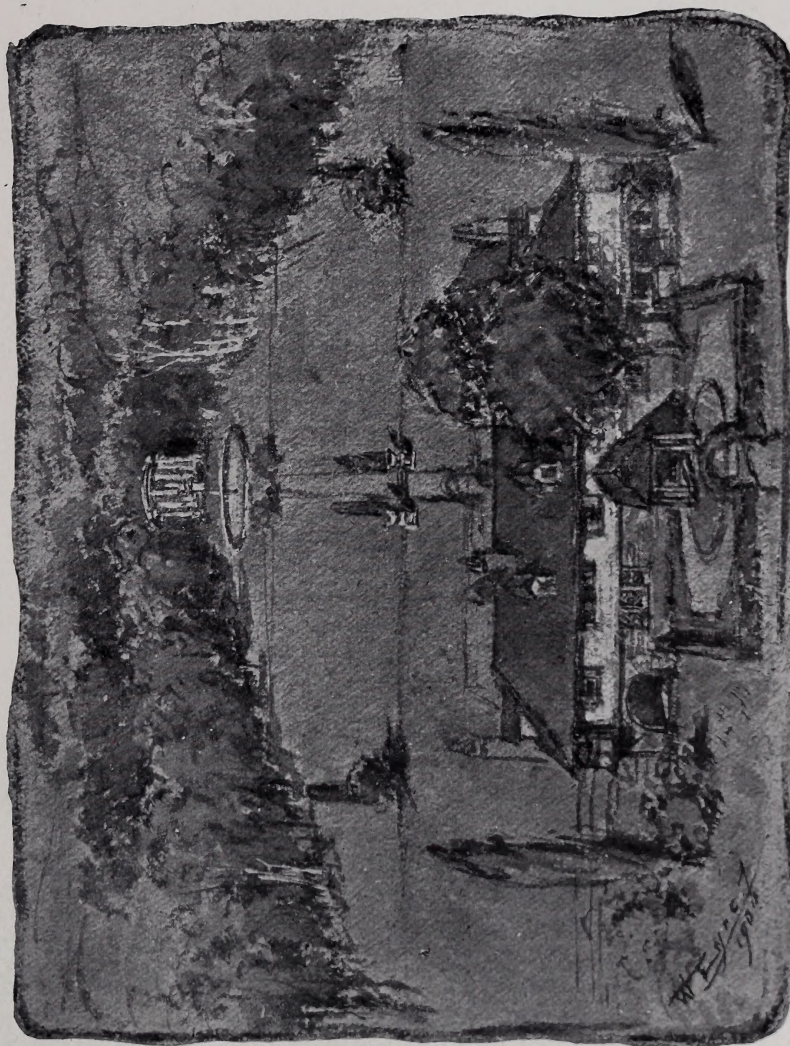
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Wilson Eyre, Architect, Philadelphia.





BIRD'S EYE VIEW COUNTRY HOUSE AT LENOX, MASS.  
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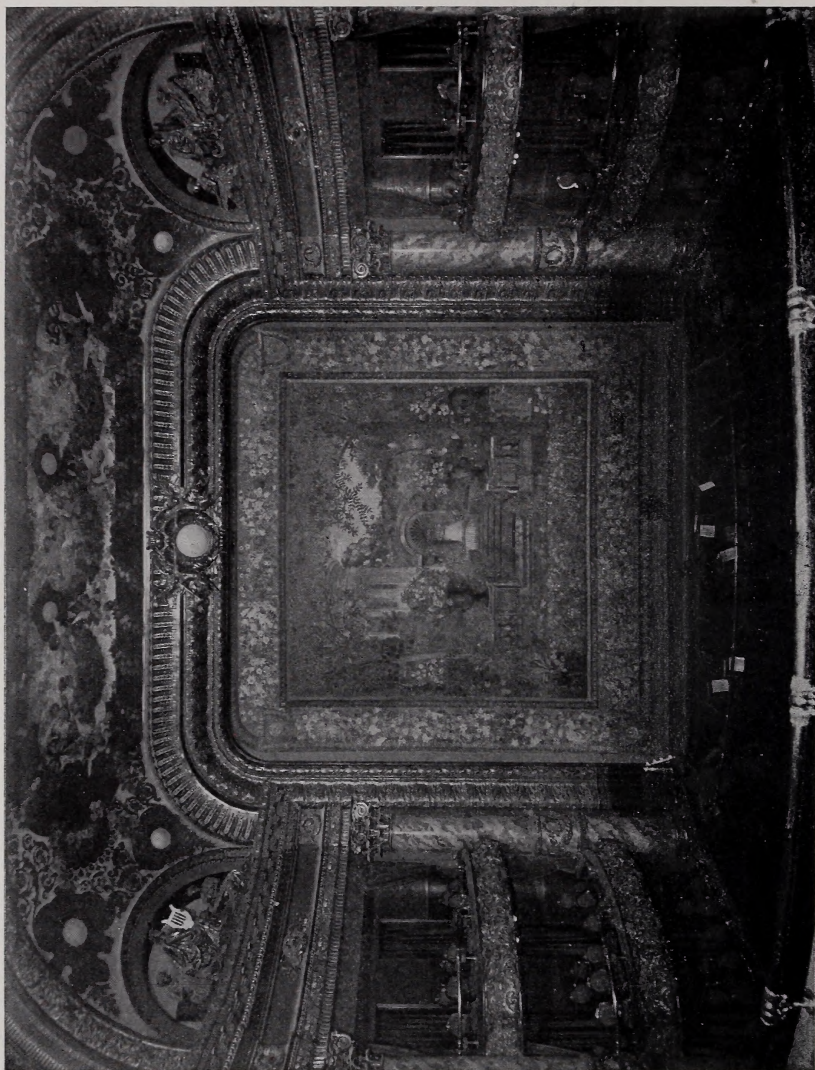


FRAGMENT OF NURSERY PANEL.  
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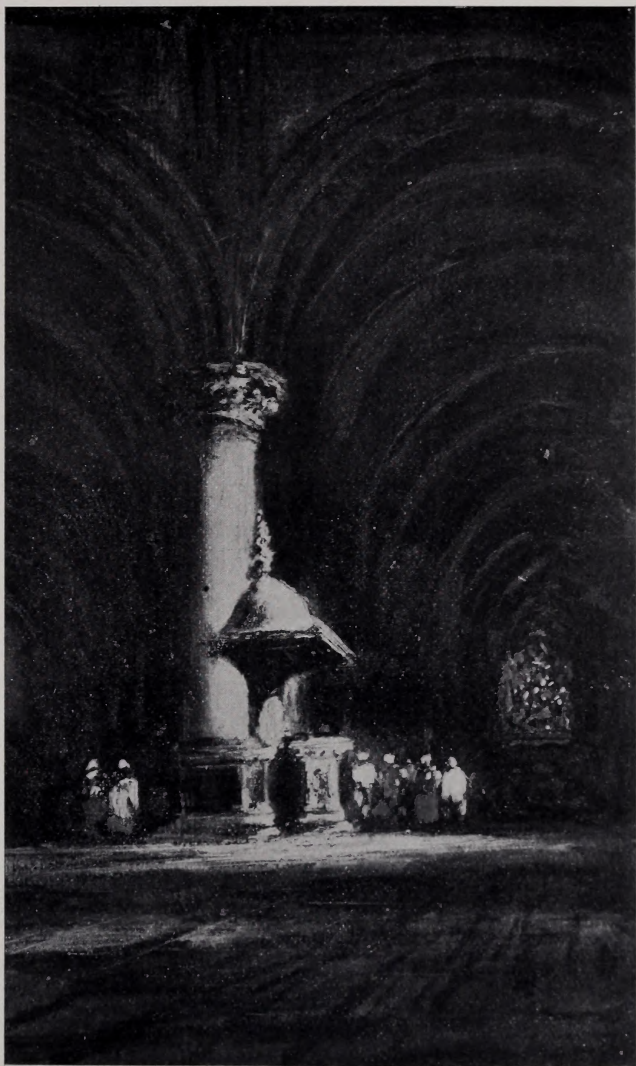


CEILING DECORATION, COLONIAL THEATRE, BOSTON.  
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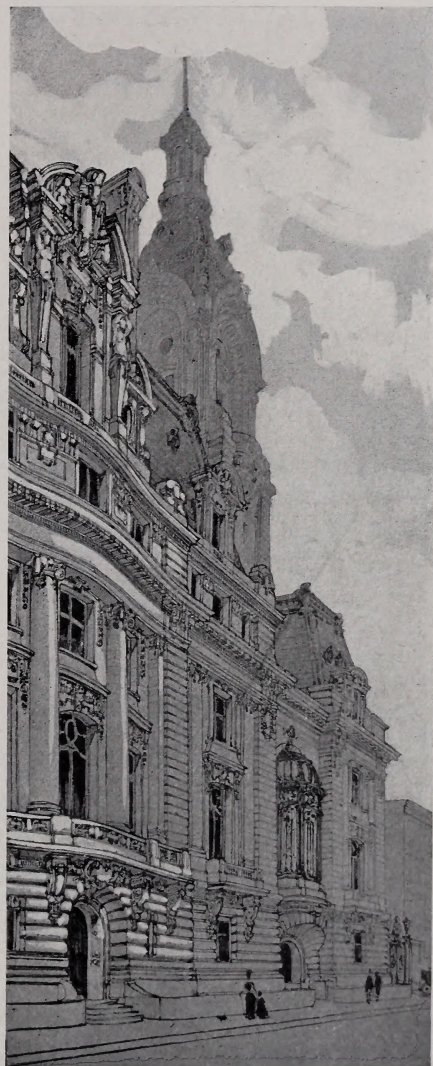


A CHURCH INTERIOR, BY WILLIAM R. EMERSON.

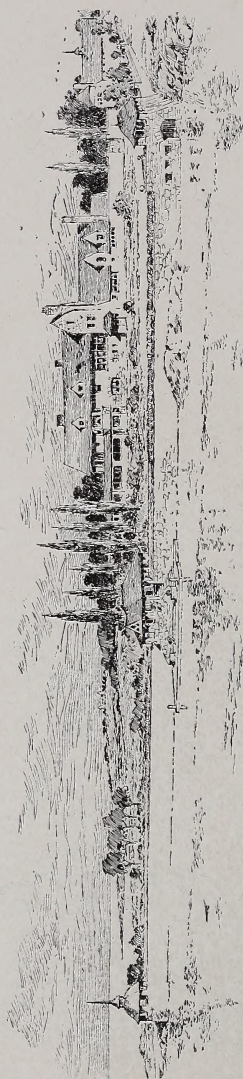


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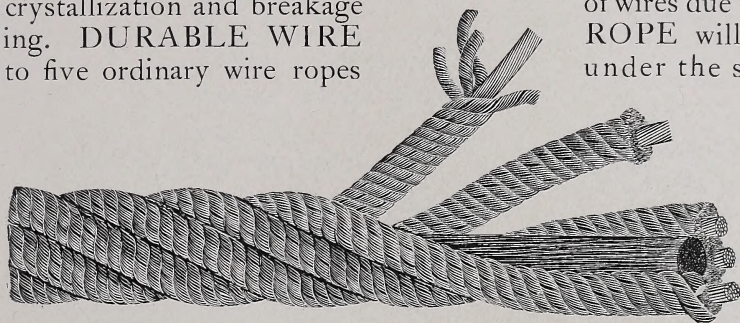


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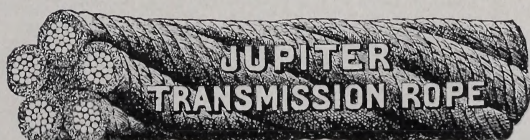
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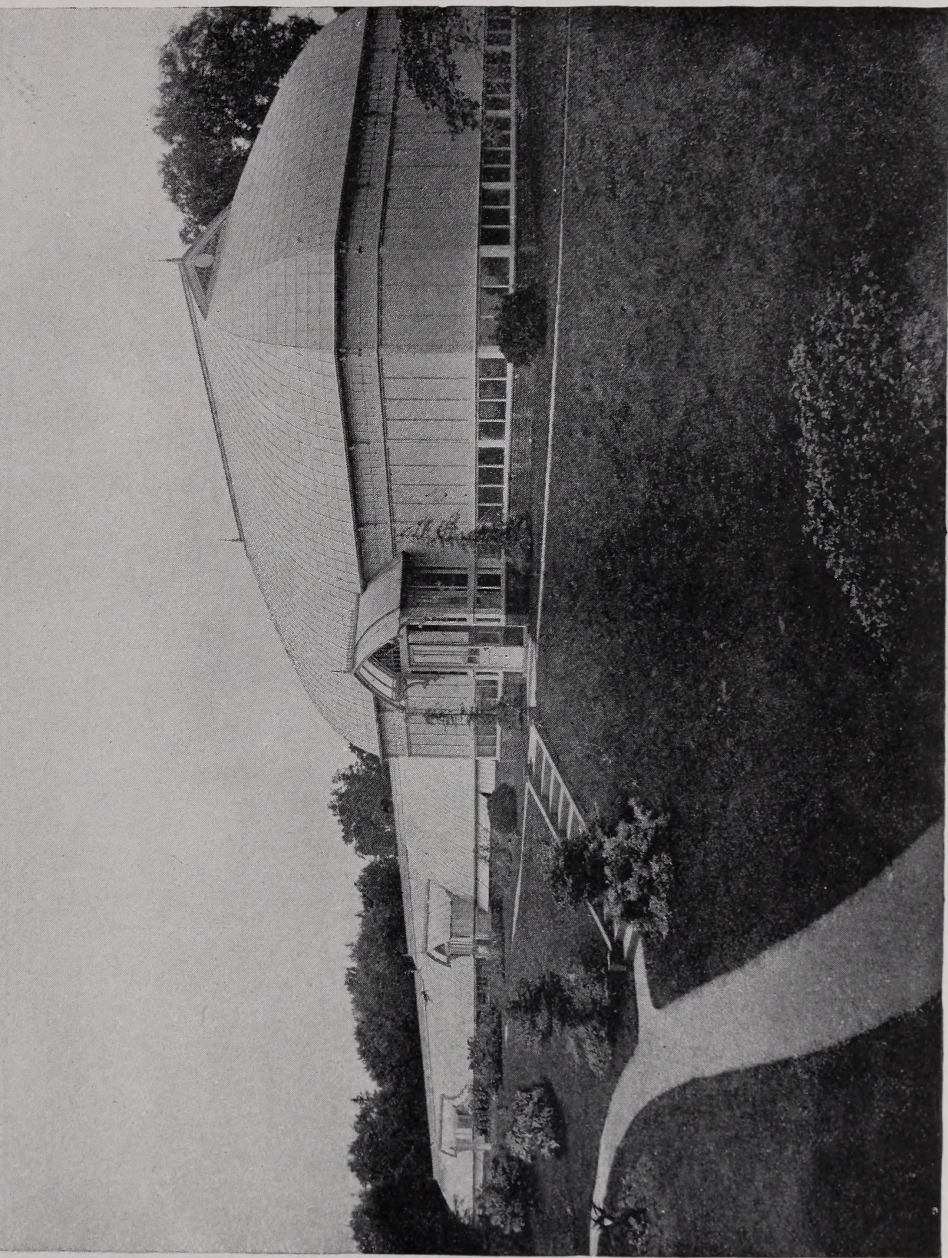
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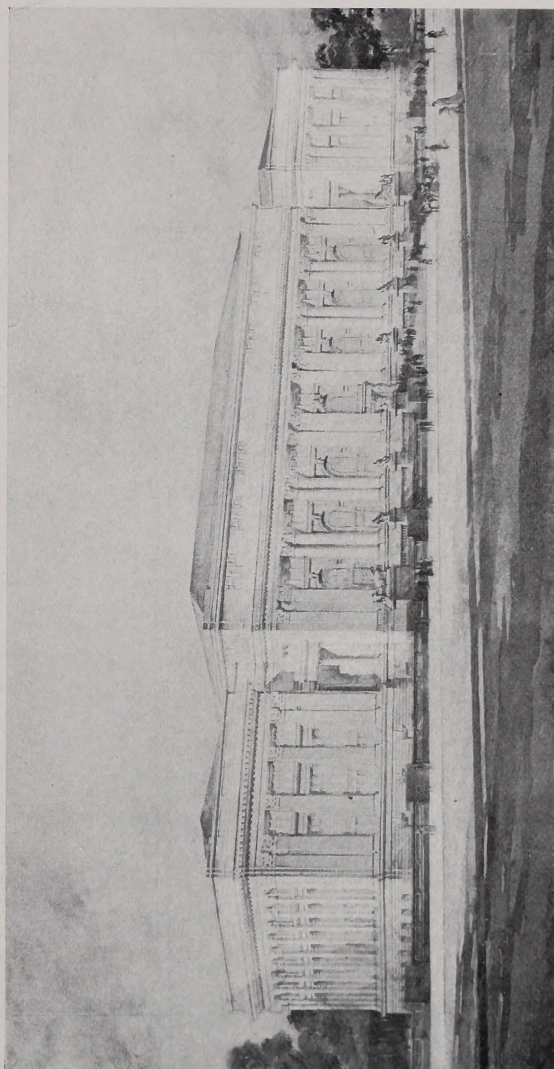
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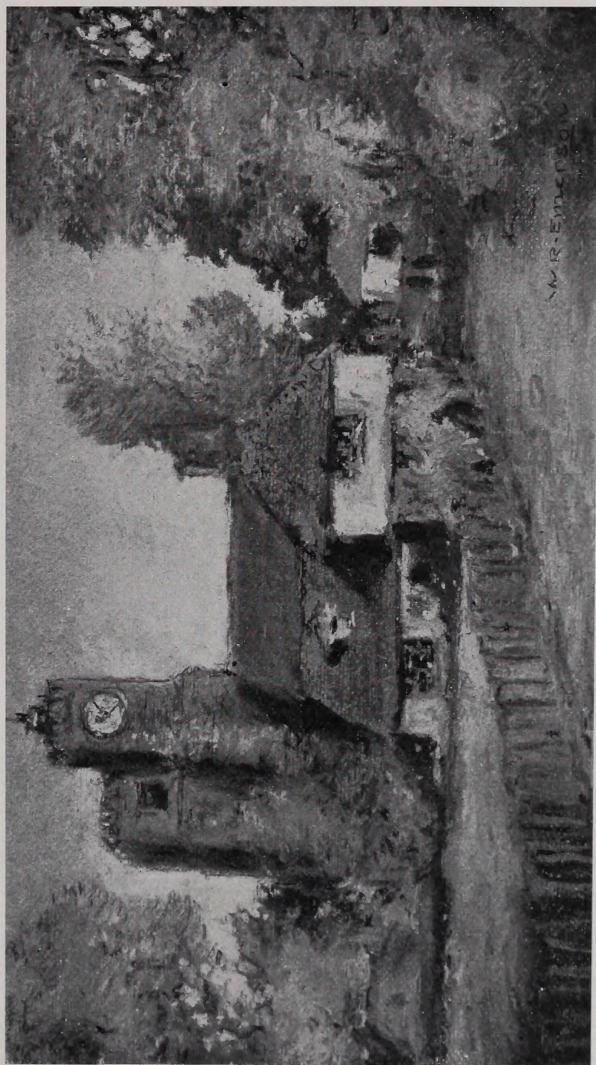
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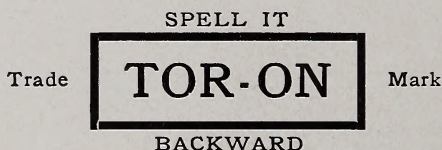
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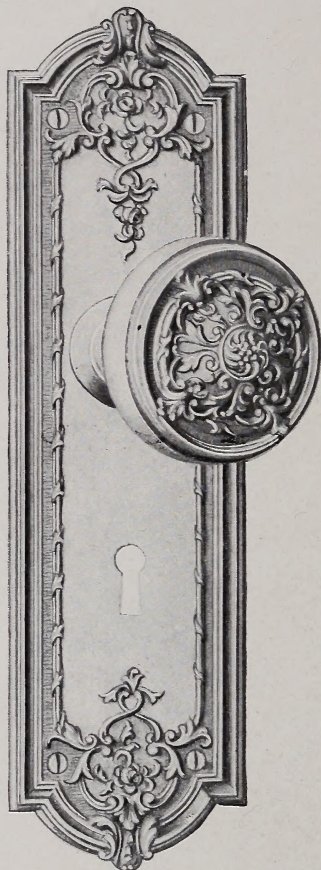
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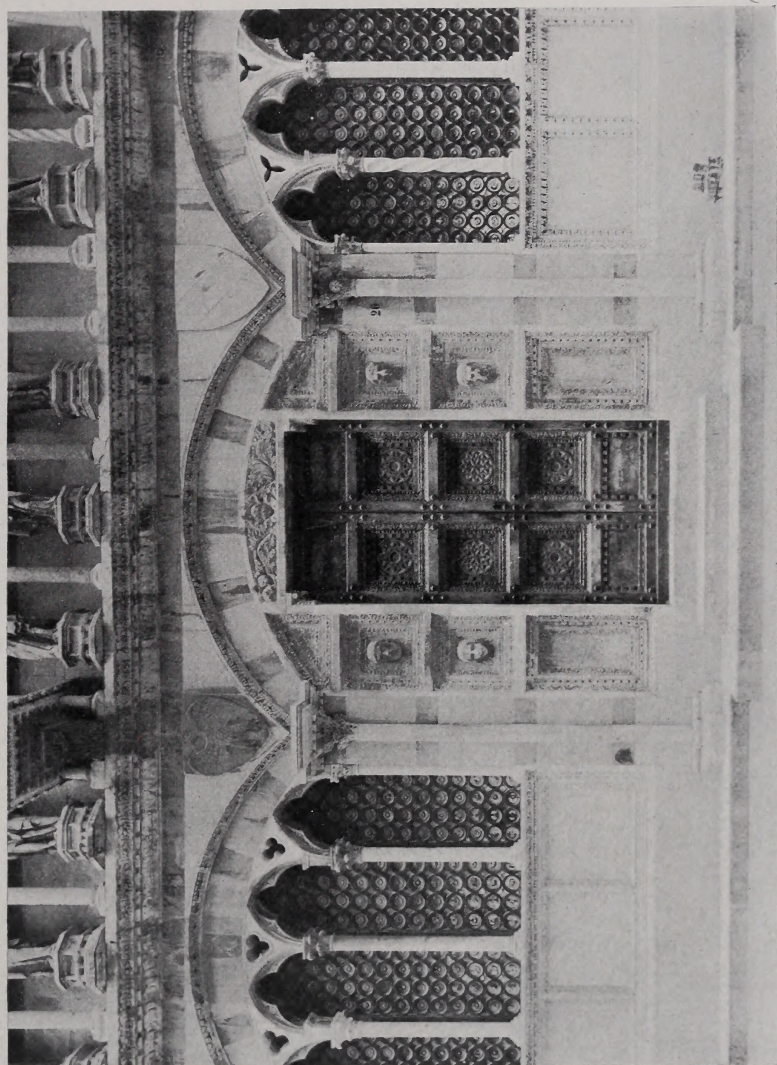
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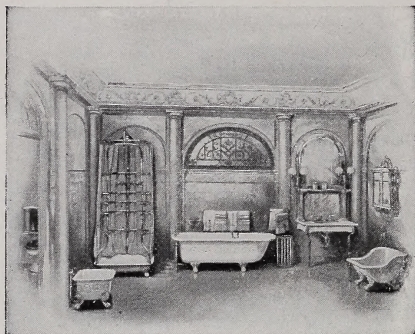
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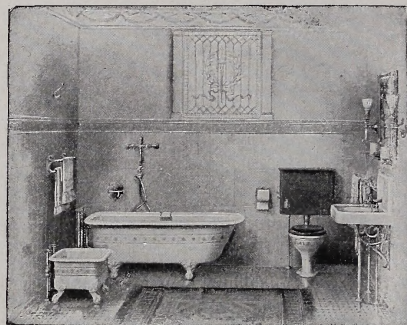
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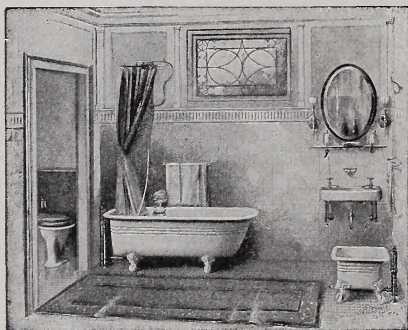


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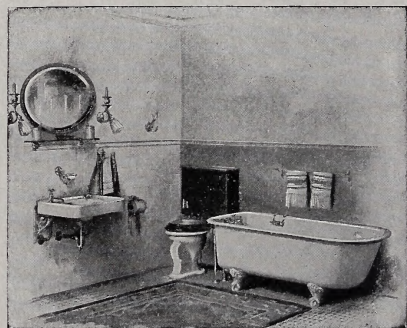
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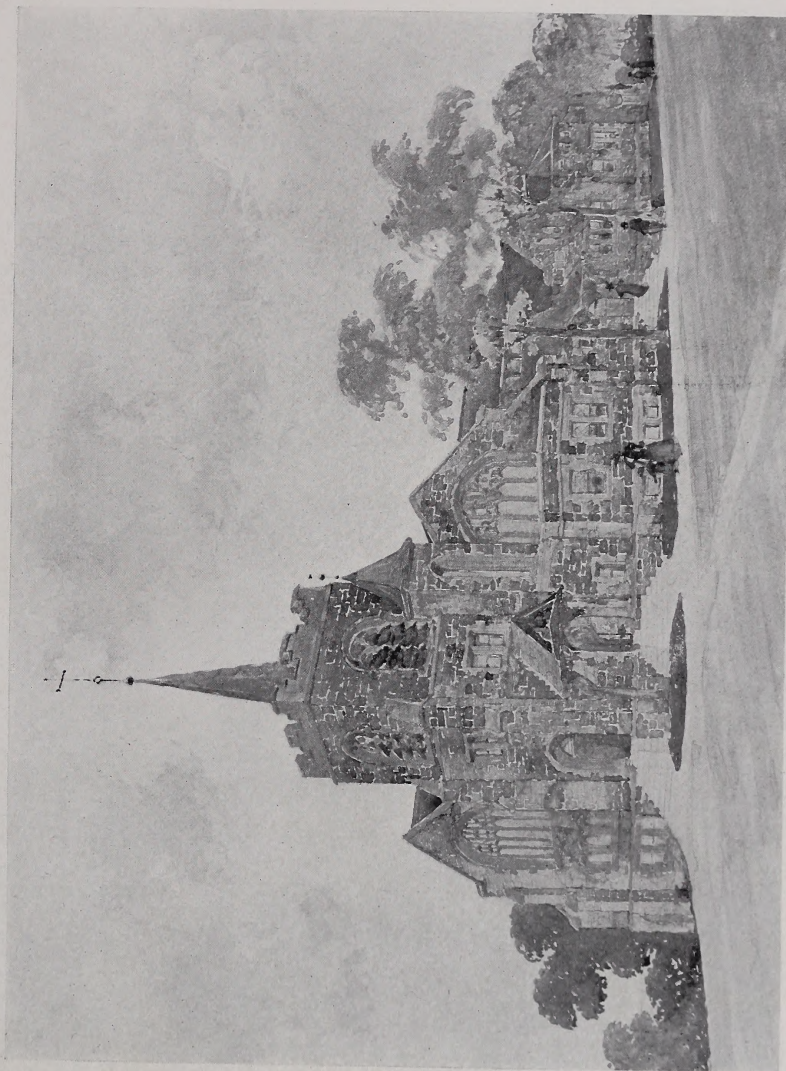
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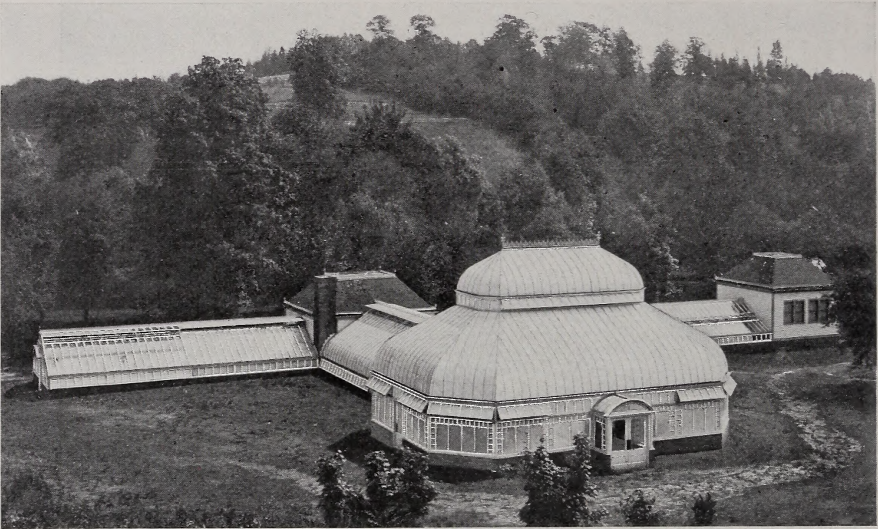
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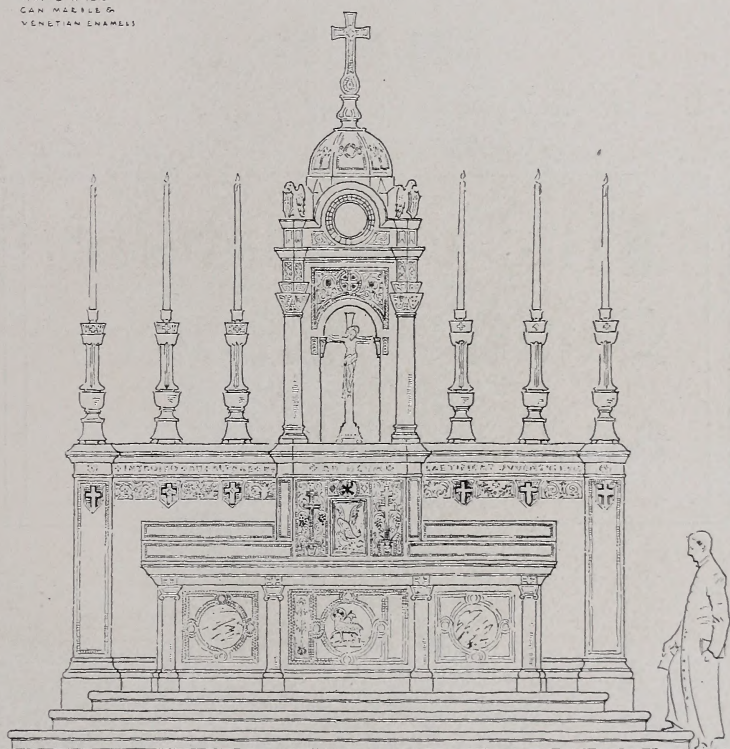
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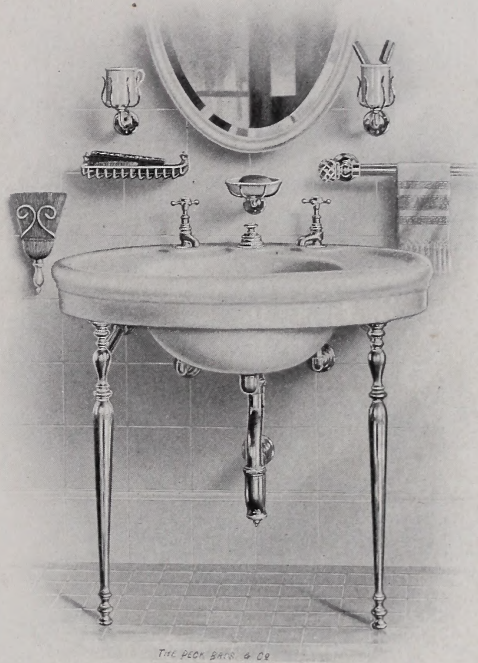
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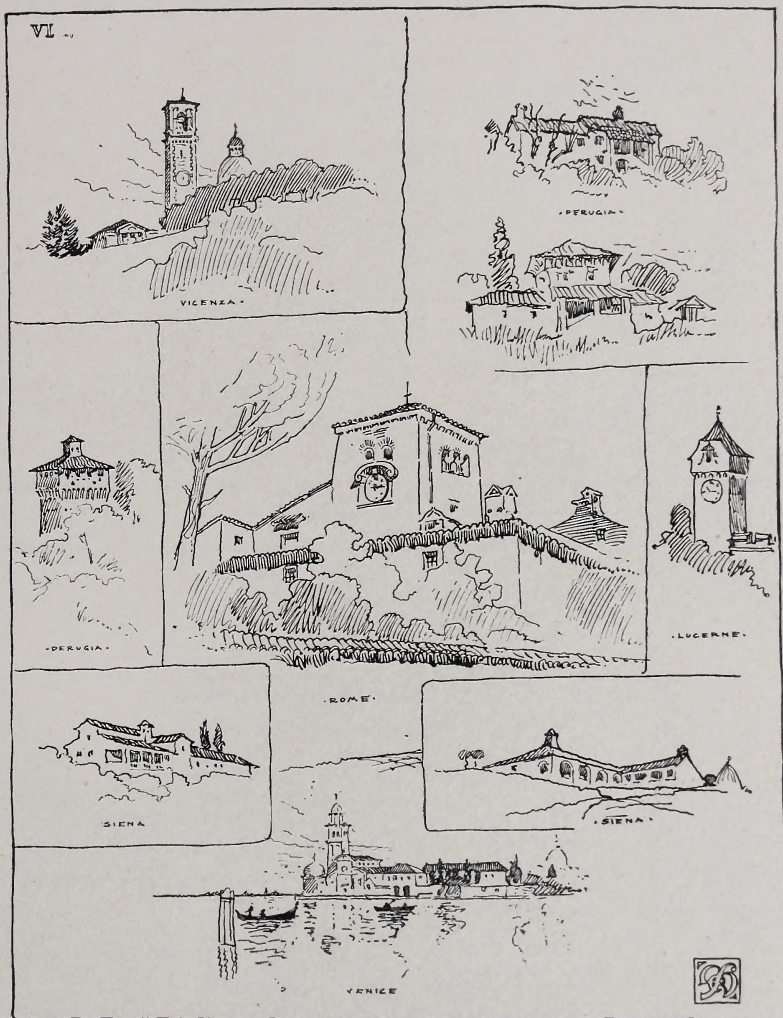
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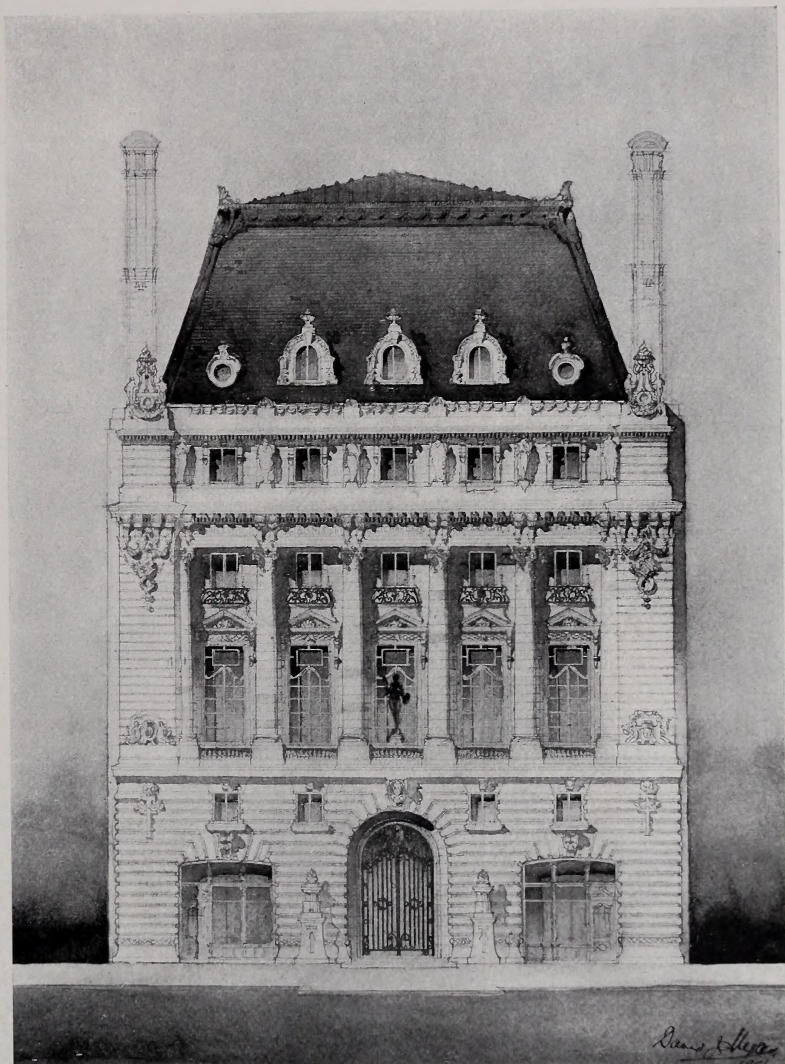
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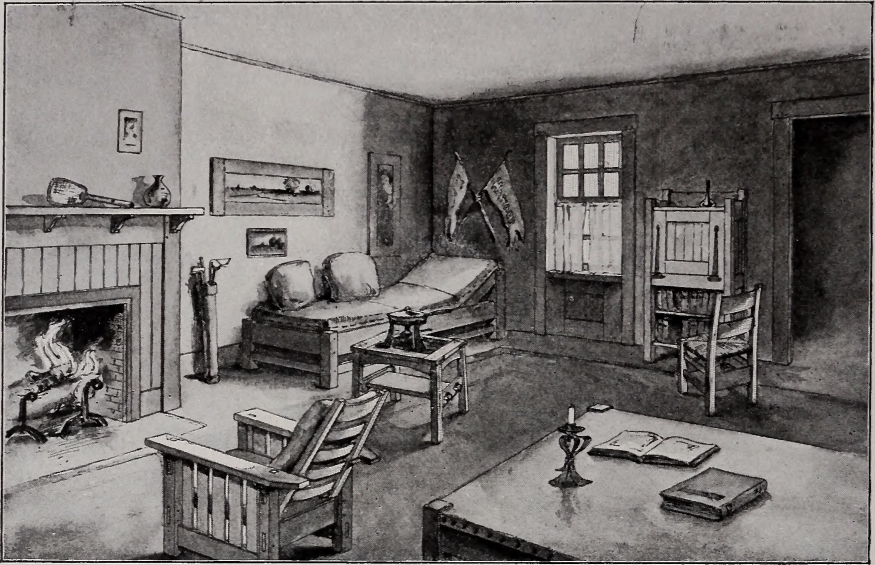




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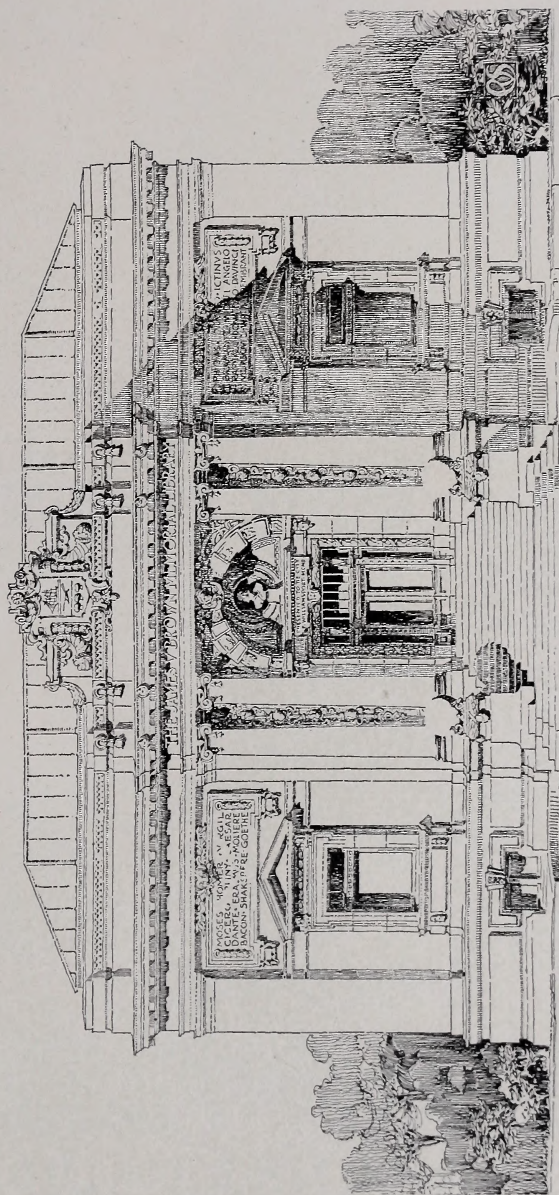
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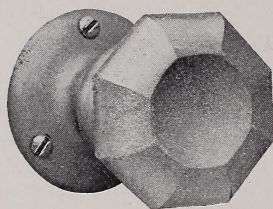




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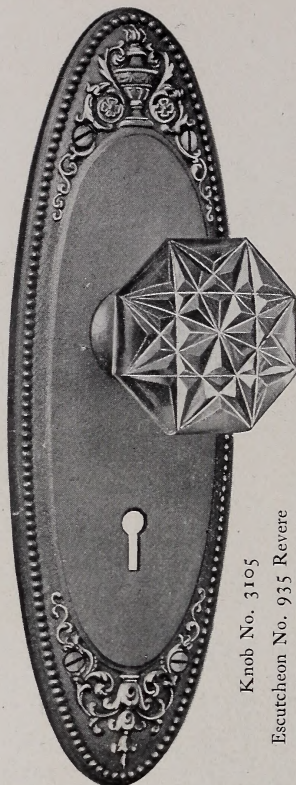




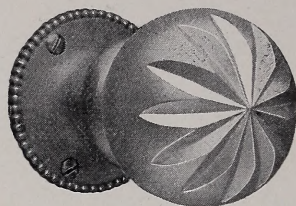
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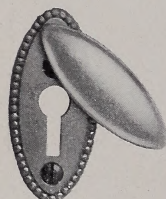
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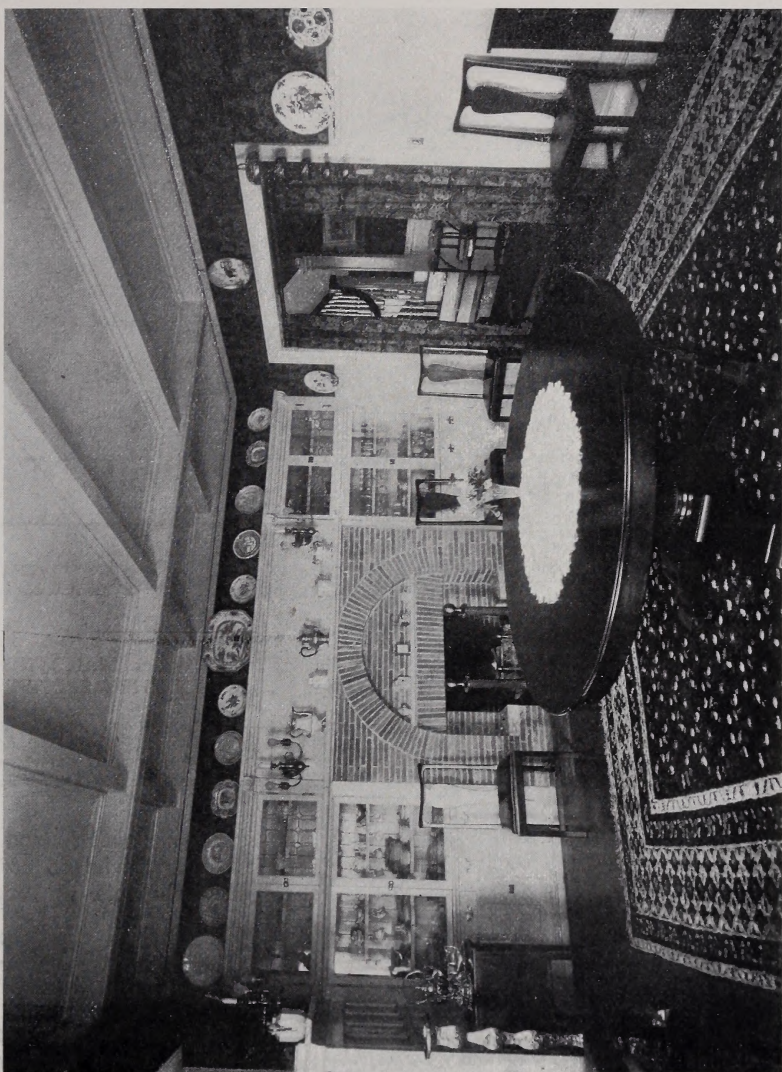
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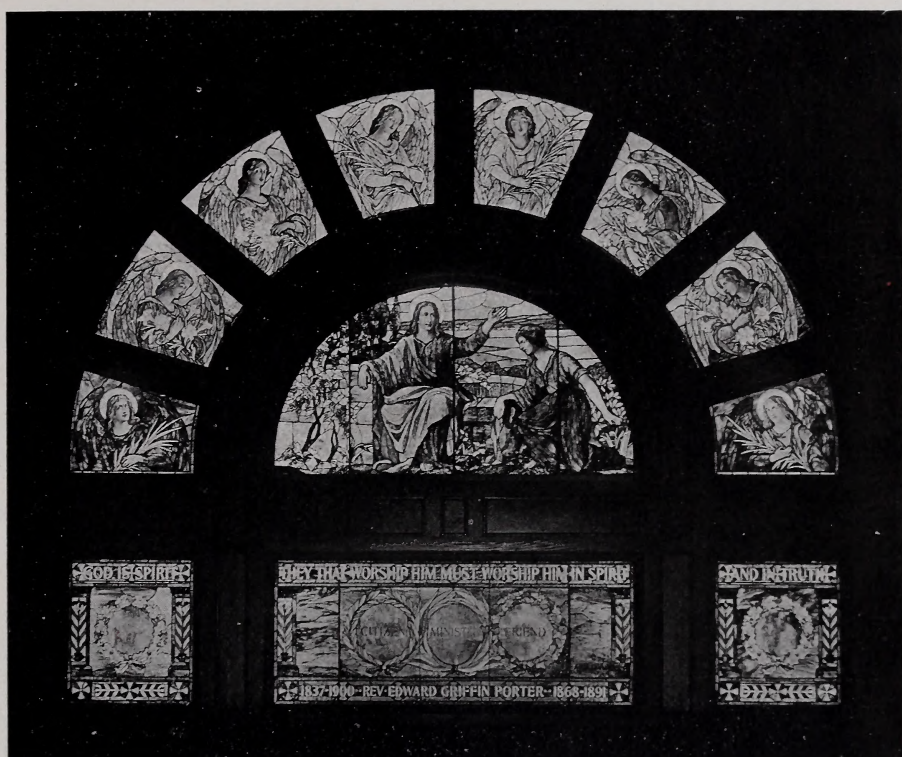
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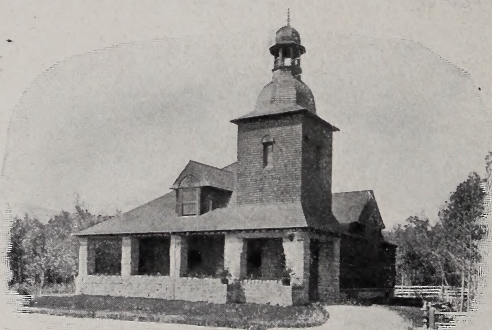
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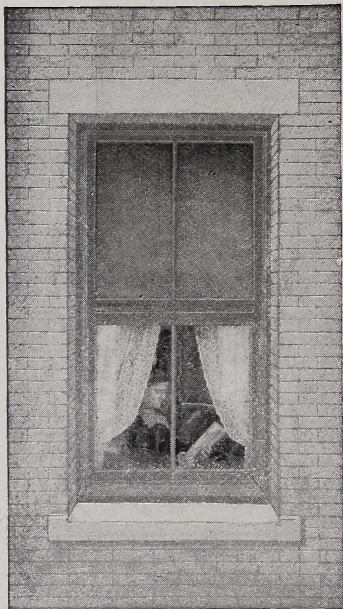
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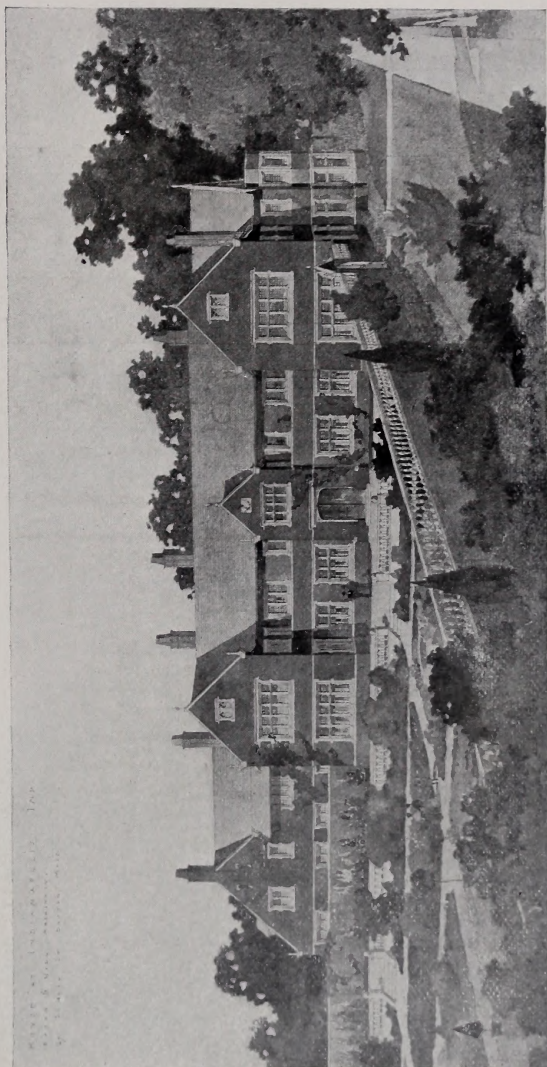
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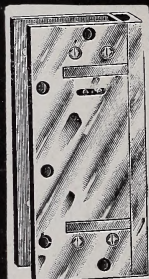
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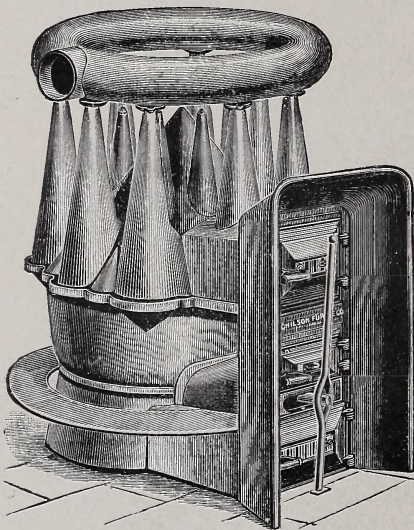
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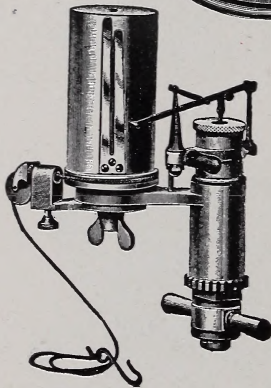
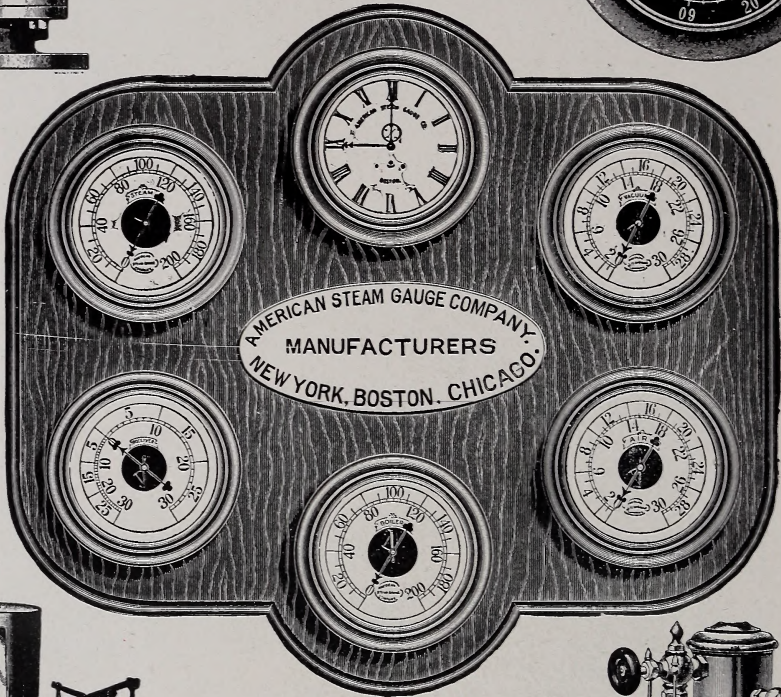
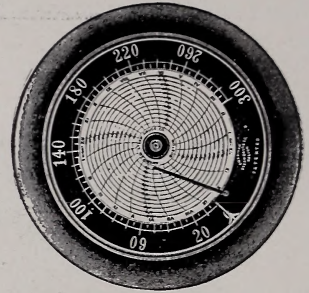
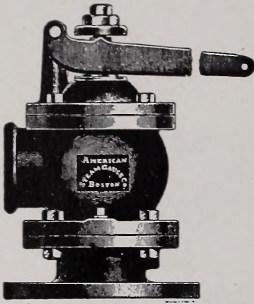
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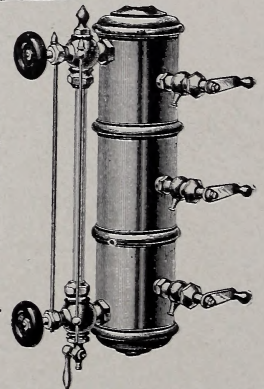
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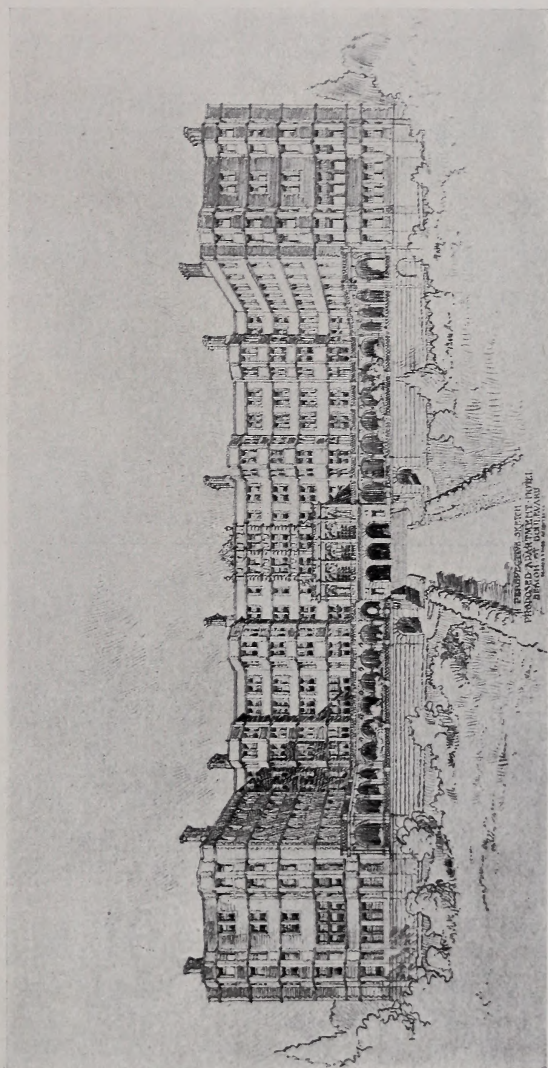
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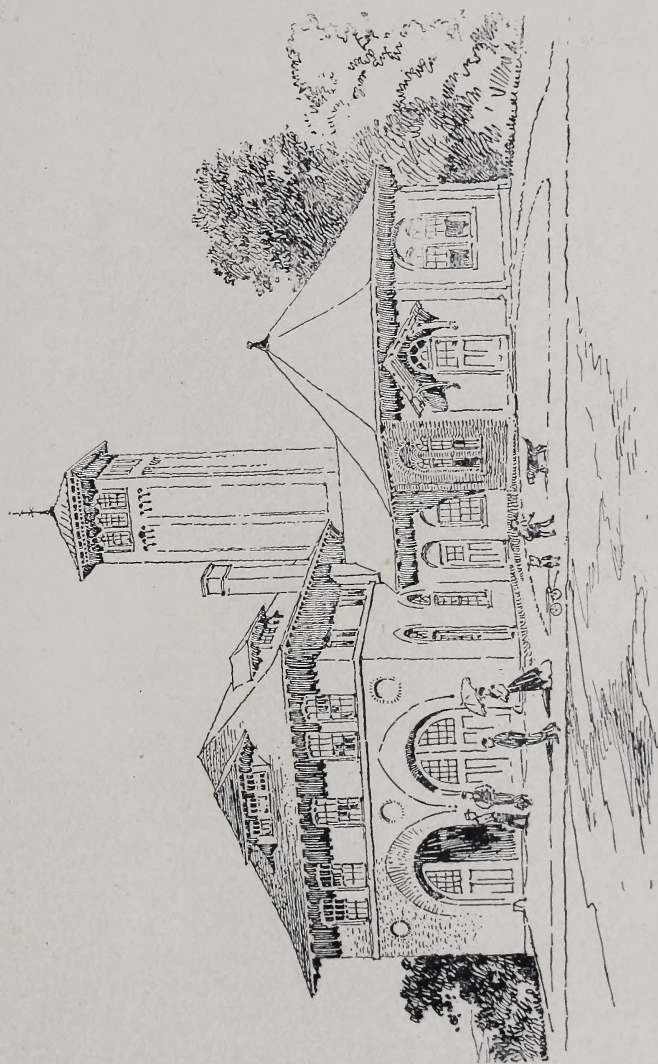
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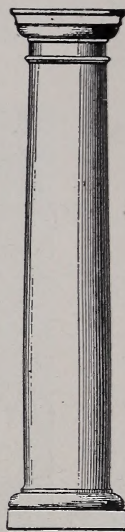
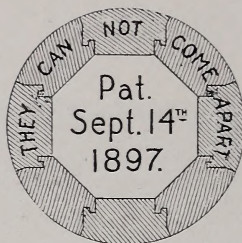
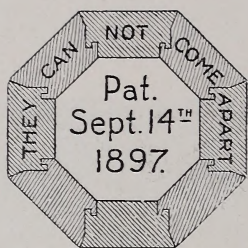
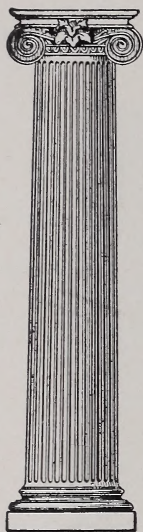
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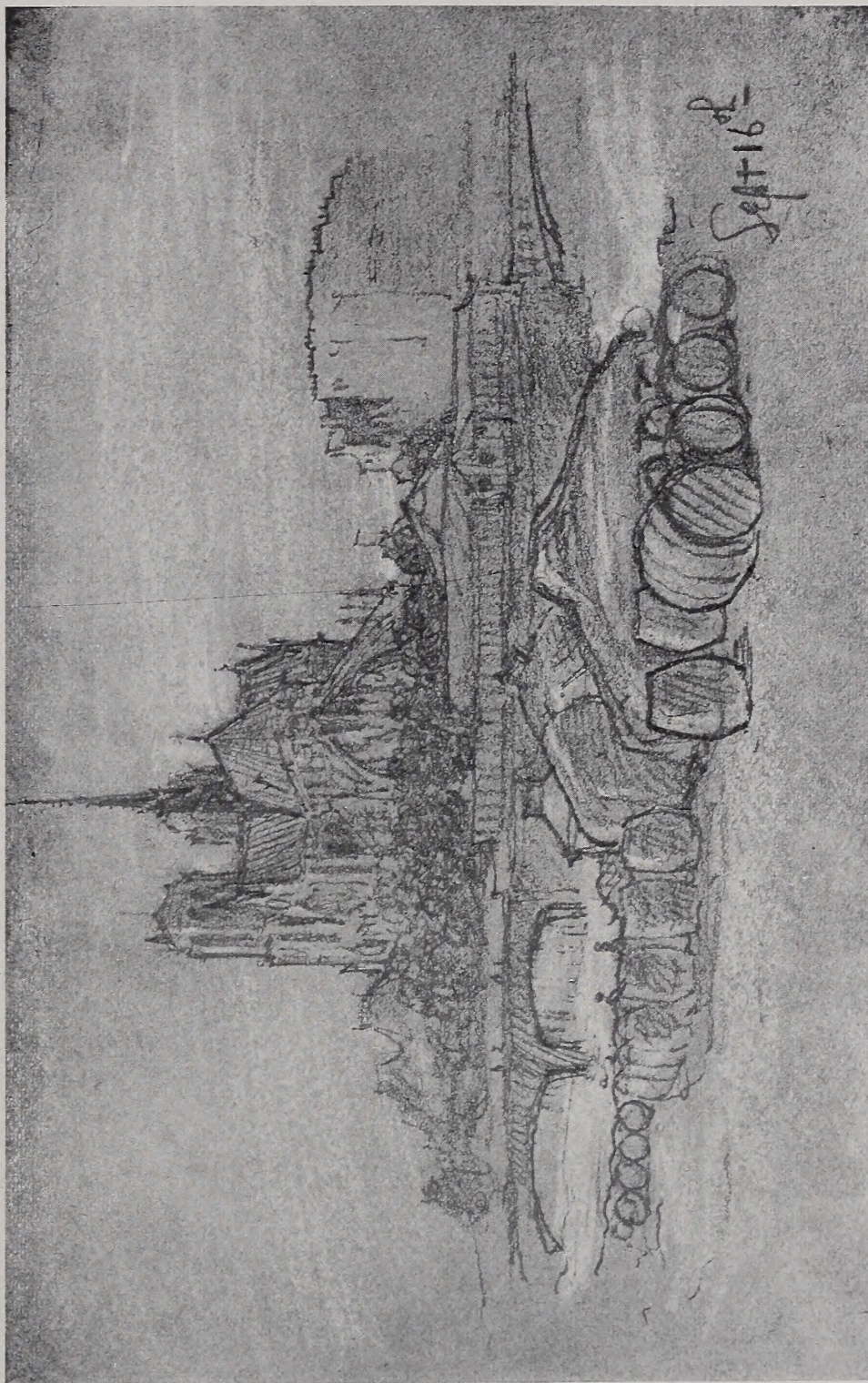
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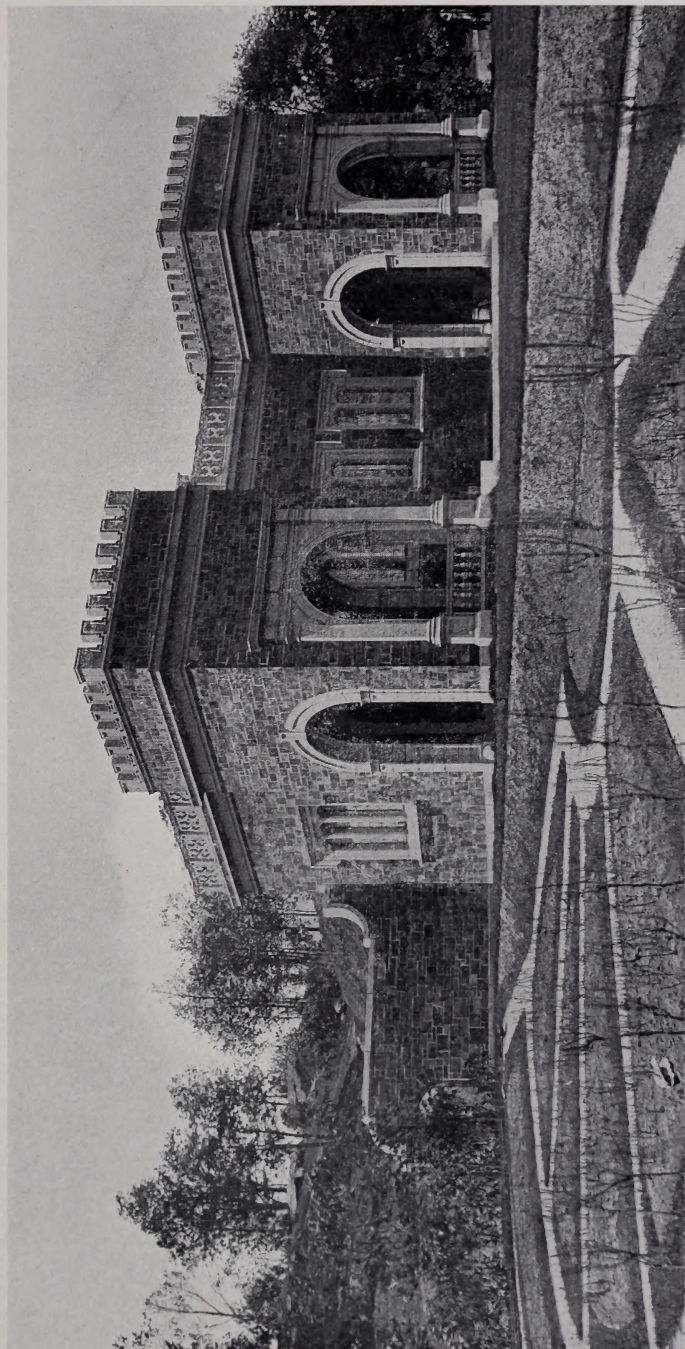
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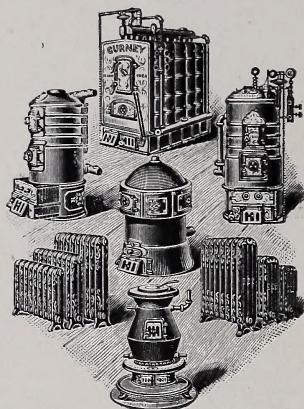
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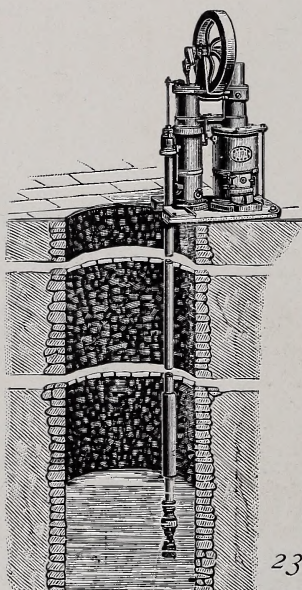
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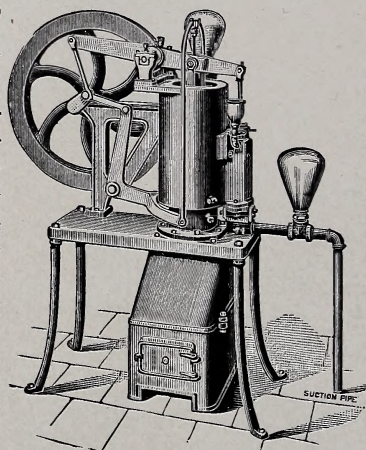
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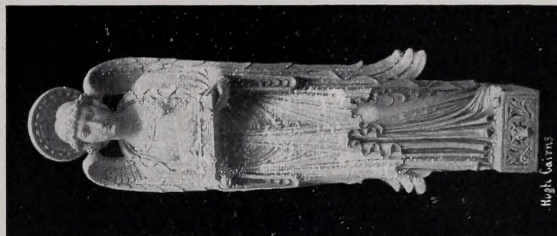
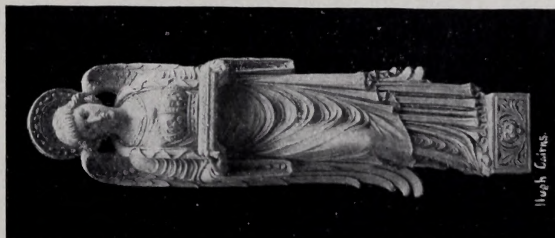
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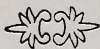
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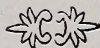
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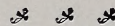
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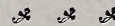
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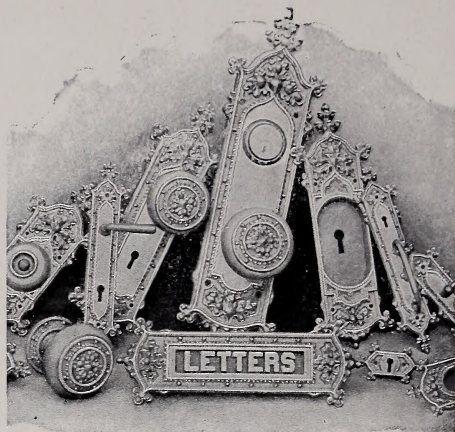
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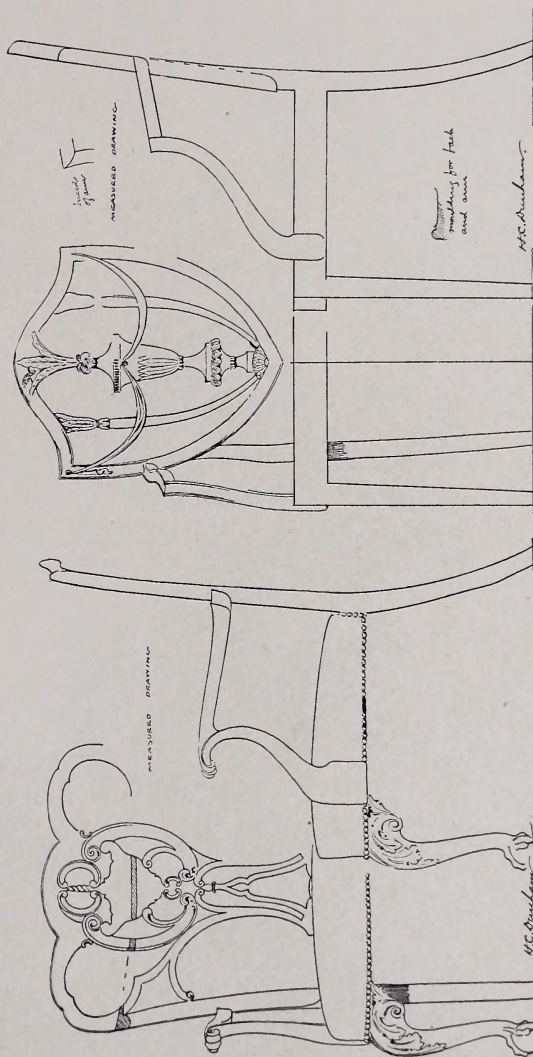
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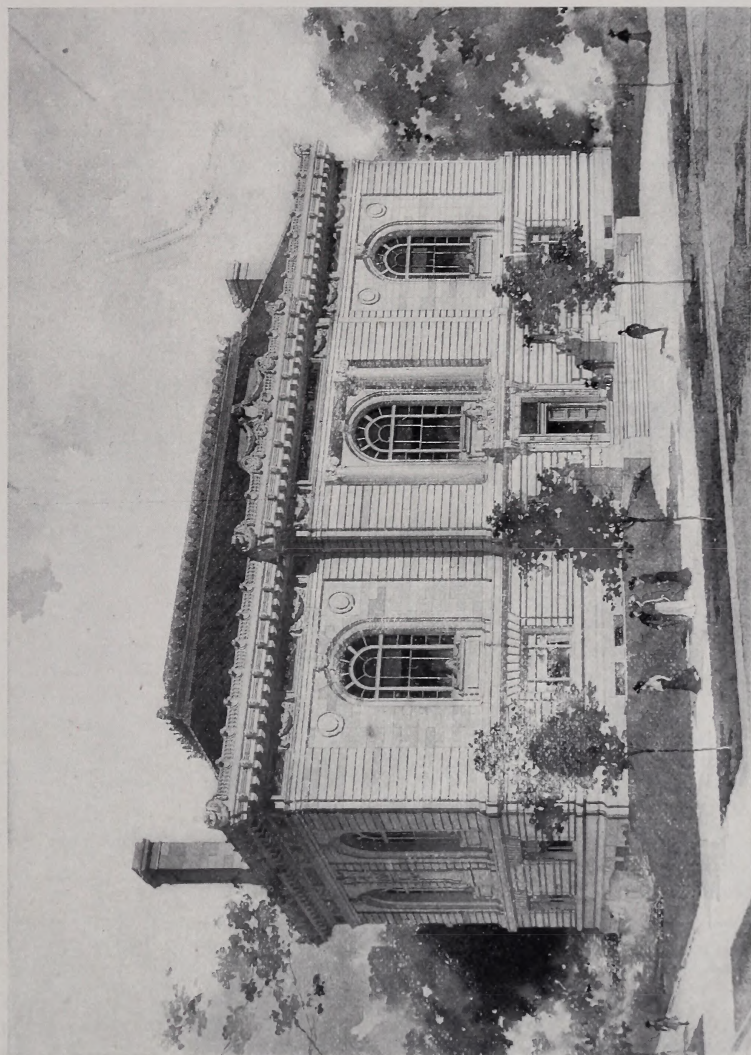
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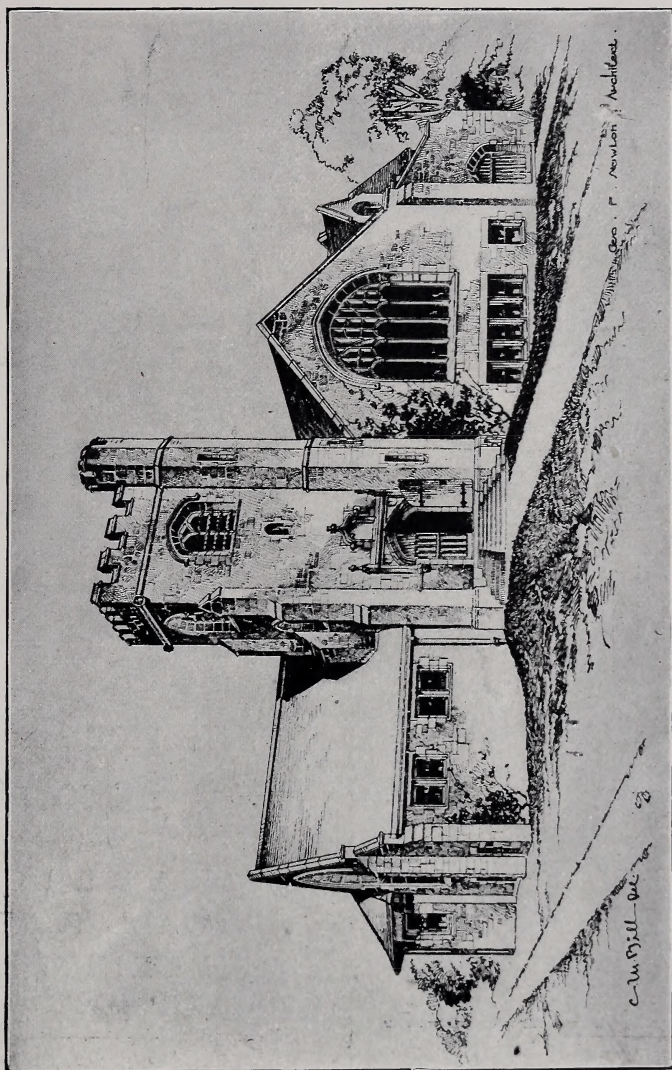
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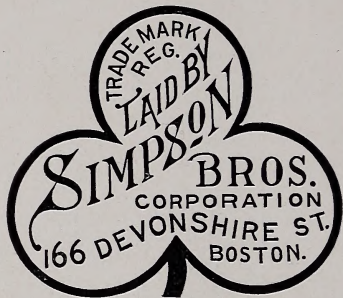
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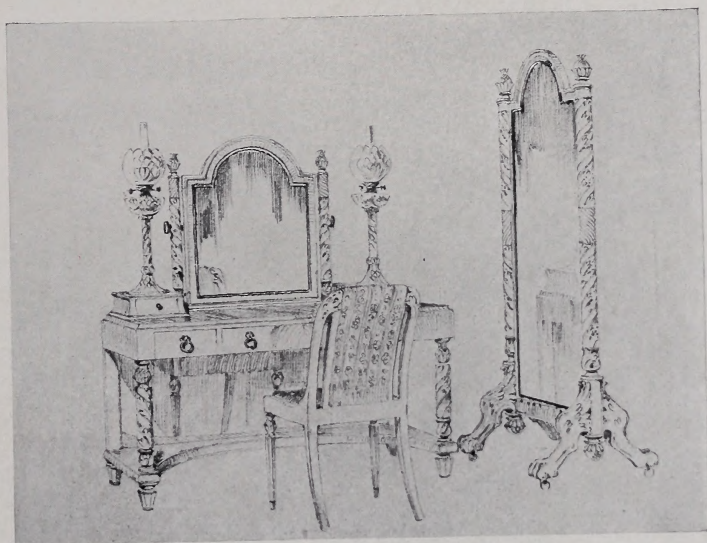
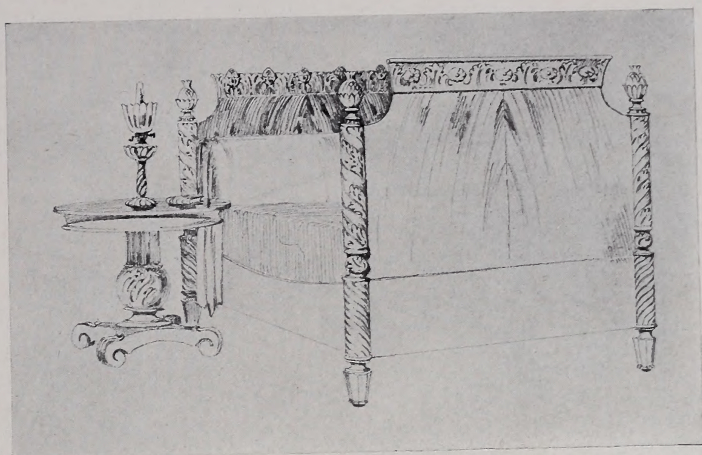
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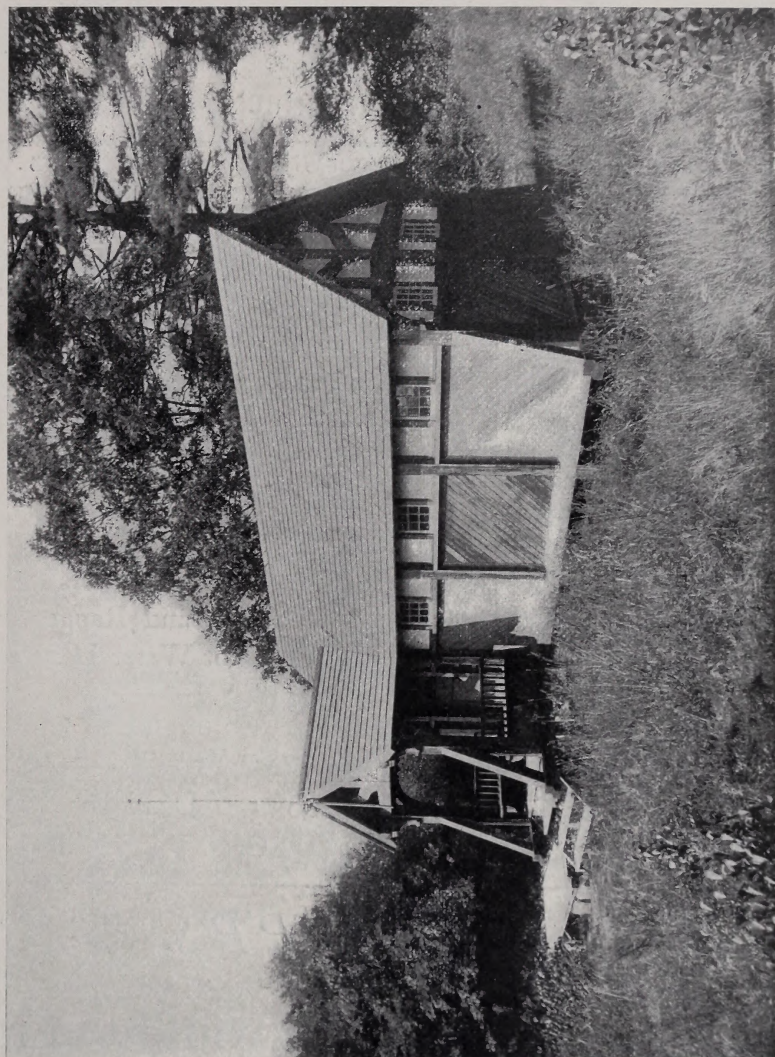
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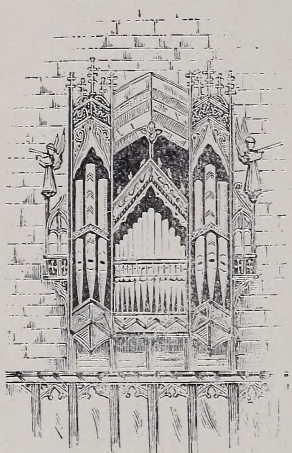
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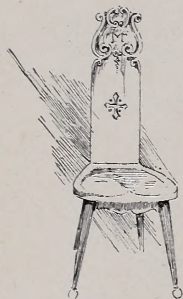


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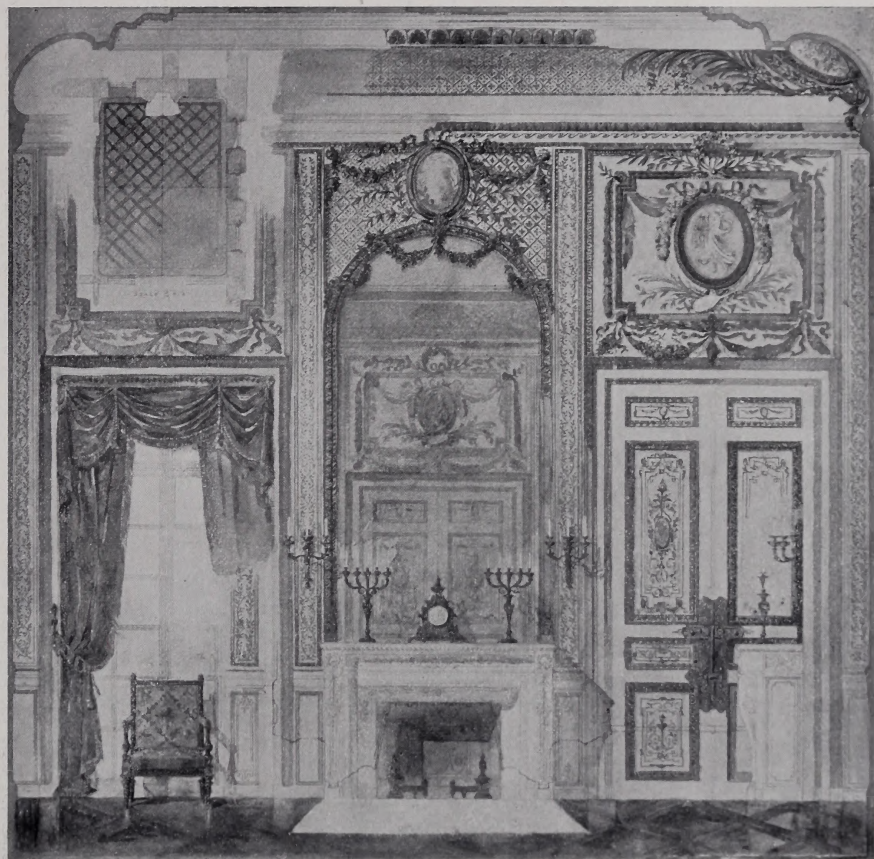
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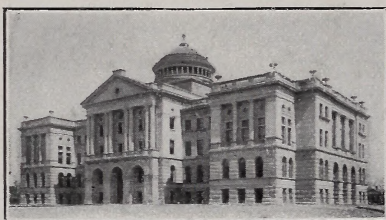
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